STATE MUSEUM, LUCKNOW
LIBRARY

Acc. No.__________

Book No.__________

A1/80

राजकीय संग्रहालय पुस्तकालय, लखनऊ
विभाग A1
पुस्तक क्रम संख्या 80
State Museum Library, Lucknow

7467

747954

राजकीय संग्रहालय पुस्तकालय, लखनऊ
विभाग
पुस्तक क्रम संख्या A-1/80
State Museum Library, Lucknow

747.954

INDIAN CARPETS AND RUGS.

By F. H. ANDREWS, Esq.

Many able writers, in recording the results of their close reading and scholarly research among the works of ancient historians, have amply satisfied us that the art of weaving is of great antiquity. Indeed, we are prepared to admit that the infancy of weaving must have belonged to the hypothetical period of the early youth of the human race. As archæology burrows year by year deeper into the graves of the past, it always reveals Man as the possessor of certain of the Arts, exhibiting frequently considerable skilfulness in execution; and shows him influenced in his designs and methods by still earlier traditions and conventions. In those favoured places where the remains of ancient civilizations have been found lying in rich strata one upon the other, as they have successively grown, flourished and sunk to decay, it has frequently been observed that the higher level of development in Art rests in the lower strata of these cumulative documents. As in the case of all the arts of civilization, we must turn to Egypt for the earliest available information on the subject of weaving; and the facts afforded us show that the art was thoroughly understood and was practised with great technical skill and fine artistic restraint, at a very early period. As time progressed, patterns became more florid, and critical examination of the woven and embroidered textiles contributed by the Copt, Saracen, Persian, Indian, Turk and Venetian indicates a general course of decadence in design, if not always in execution.

The student of Design is, from the nature of the text-books too often placed in his hands, led to regard the styles labelled severally as Egyptian, Greek, Roman, Gothic, and so on, as complete and distinct each from the other, and as self-contained as each book between its covers; and "Oriental" art as something quite apart from the rest. The influence of the East on all our Western art is not sufficiently recognised, nor is Eastern art nearly enough studied in our Schools of Design. It is an undoubted fact that practically all our woven and embroidered fabrics, from the earliest examples down to those of the present time, are more or less weak imitations and adaptations of Oriental originals. The early Italian brocades were direct copies of examples orted from the East, and in the mediæval German fabrics are replicas of old Coptic embroideries. In the st gorgeous times of mediæval Italy and Spain, the weavers seem all to have been doing their utmost to itate Oriental fabrics without any serious attempt at originality; in fact, many of the great cities along the European coasts of the Mediterranean became centres of Oriental manufacture, with thousands of Moorish and Saracen craftsmen working in a state of absolute or semi-slavery for European masters. The perpetual conflicts between the maritime powers of southern Europe on the one side, and the Turks and Corsairs on the other, with the constant interchange of captives, was, perhaps, a greater factor in the westward advance of Eastern luxuriousness than were the trade treaties entered into from time to time while the rival forces were recovering from the pummelling each had suffered at the hands of the other.

But ages before the time of the bold Corsairs the intercourse between East and West was, though slight, sufficiently frequent for the recognition of regular trade routes by land. Strabo states, "upon the authority of Aristobolus, that it [the Oxus] was one of the largest rivers of Asia, that it was navigable, and that by it much valuable merchandise was conveyed to the Hyrcanian Sea, and thence distributed to Asia Minor, or conveyed to he Black Sea for transport to the country on its borders. So Pliny affirms that it was ascertained at the time hen Pompey was carrying on hostilities in the East against Mithridates, that a journey of seven days from the ontiers of India brought the traveller to the Icarus, which flowed into the Oxus; the voyage continued along at river into the Caspian, and across it to the Cyrus, from which a journey of no more than five days carried dian merchandise to Phasis in Pontus."[1]

The few and interesting records preserved of the journeys of European merchants and travellers show how erly articles of Oriental luxury were sought and what dangers and inconvenience were endured in seeking n. The Italian, Flemish and German painters, from the thirteenth century onwards, were fond of introducing s of Oriental tapestry into their frescoes and pictures as perhaps being at the time something rare and disished, besides contributing rich harmonious colour; and Lessing says that frequently the same carpets are duced by different Masters, which would suggest that they were carefully preserved either in public buildings private collections. In some of Holbein's pictures the reproductions are so carefully painted that the r of stitches may be counted and good working drawings obtained from them. Most of these examples e geometric and rectilinear character which we associate with the Caucasian looms.

---

riana Antiqua."

The stirring and picturesque narrative of that God-fearing pirate, Juan Fernandez Pinto, shows how boldl the "Portugals" of his day (sixteenth century) roamed about the coasts of India and the Far East picking u such trifles as inadequately guarded ships, with their cargoes of cloth, ivory and spices, belonging to the Infidel and offering up long prayers of thanksgiving to the Almighty if they got clear away with a whole skin and valuable haul. Sir John Chardin, writing in 1691, mentions the "Regulated Company" founded in the middl of the reign of Queen Elizabeth, which had for its object the promotion of trade between England and th Levant; and among other commodities carried by its ships from Levantine ports were wool, cotton yarn, raw silk and woven. He further says, "The Hollanders also drive a great Trade at Smyrna." All their trade, however, seems to have consisted "in carrying the Armenians and their Goods into Europe and carrying 'em back again," which sufficiently indicates the commercial activity of that ever enterprising race. Incidentally, the Hollanders, in company with the French and Genoese, seem to have got into trouble on several occasions for passing enormous quantities of nickel coin as silver.

It seems, then, to have been for ages recognised that the East held all that was precious in Art; and it is this Art which has spread all over Europe, and to which, we repeat, all our textile designs are due, and it is instructive to note how the most ancient of patterns are still doing duty with designers and manufacturers throughout the world; and that, as a rule, the success of design in textiles is in inverse proportion to the deviation from the original models.

Just as India and Persia had trading routes to the West, so were there important highways stretching out to the Far East; and the peoples of Asia had considerable commercial intercourse from quite early times, despite the difficulties of travel. Dr. Bushell, in his recent work on Chinese Art, says that about the fifth century B.C. "signs of an overland traffic with India by way of Burma and Assam appeared in the South-West, started by traders of the Shu State (Szechuan Province). . . . The next dynasty, the Han, was the first to open up regular communication with Western countries by sending Chang Ch'ien on a mission to the Yueh-ti or Indo-Scyths, whose capital was then on the banks of the Oxus." The envoy who started in B.C. 139 seems to have been rather badly treated on the journey and returned, after an absence of thirteen years, to his native place, having suffered ten years imprisonment at the hands of the Hiung-nu Turks in Eastern Turkestan. He "found bamboo staves, cloth and other goods offered for sale in Bactria which he recognised as products of Szechuan, an told that they were brought there from Shen-tu (India).

"The Emperor Wu Ti subsequently sent friendly embassies to Sogdiana and to Parthia in the beginn the reign of Mithridates II., and sent an army to Fergana in 102-100 B.C. which conquered the kingdom Yuan and took back" spoil. "In the far south, Kattigara (Cochin China) was annexed in B.C. 110 B.C. . . . . a ship was despatched from that port to get a supply of the coloured glass of Kabulistan which was becoming s highly valued at the Chinese Court."[1]

In 67 A.D. a special mission was sent to India to enquire into Buddhism, and returned carrying with it two Indian monks with their Pali books and Buddhist pictures.[2]

In the reign of the Sassanian king, Sapor I. (240 A.D.), the great religious reformer Mani, who was causing some uneasiness to the Crown, was banished to China, where, to occupy his active mind he made a close stud of the Fine Arts. He seems to have been a man of great culture and a keen observer, and upon his return t his native country some years later, he exercised a strong influence over the Arts of Persia, by making widel known the knowledge he had acquired during his exile. At this brilliant period in Persian history it is record that artists were imported from Greece and Byzantium; while among the extraordinary embroidered and wov textiles produced by the Copts in Egypt may be found the horseman with hawk so typical of later Persian ti subjects from Roman mythology drawn with all the characteristics of the Roman style, floral designs spring from vases executed in a style resembling the *sozni* embroidery of Bokhara of the present day, and borders trimmings for garments almost precisely similar to such work done in Kach and some of the more arid dist of the Punjab. The well-known *Cocus* or *Butha* or Cone so familiar in modern Kashmiri and in earlier Pe weaving, and concerning the origin of which many theories have been propounded, may be easily referred to a somewhat more simple form in the tapestries of the first century of our era in Egypt, and doubtless earlier. It is to the Churning of the Nations in and around Persia during the centuries between Alex invasion and the death of the Emperor Akbar that we must ascribe the spread of Oriental *motifs* of desig the whole of Europe and Asia; and when it is remembered that in the churning-pot were met the blood Greeks of Bactria, of the Romans of Margiana,[3] of the Sassanians, Mongols and Indians—all either artistic or fond of magnificent display, it is easy to understand the power of expansion given to the extending zones of cultural influence by the tremendous forces at work at the vortex, and by the irresistible attraction of the focal splendours for the circumfluent nations.

---

[1] Possibly the chrysolite beads still largely exported from Afghanistan to Mecca.—F.H.A.

[2] "Chinese Art." S. W. Bushell, 1904.

[3] "The Story of Persia." S. G. W. Benjamin.

In the more recent Art of Persia [illegible] as more particularly to deal, the influence of China is one of the most striking featu[illegible] to determine how much each country is indebted to the other for its inspiration. [illegible] adopt anything new and each to some extent modified and gave to foreign elements of design [illegible] ess, and in this respect China more completely assimilated borrowed matter than did Persia. We have said [illegible] China took its conventions of Buddhist art from India, and these are maintained wherever Buddhist shrines are raised; but it is very doubtful how much more China borrowed. The fact of the adoption by China of the Indian religion connotes an admiration for India and things Indian; and this view is strengthened by the appreciative accounts of their travels written by some of the Chinese pilgrims in the fourth and seventh centuries. Dr. Stein has shewn, in the interesting account of his excavations in Eastern Turkestan, certain evidence that Chinese and Indian culture were present side by side in that wild region in the third century, and in describing some of the unique wooden documents, which formed so important a feature of his discoveries, he says: "The particular interest attaching to some petty records is well illustrated by an oblong [wooden] tablet, dated in the ninth year of King Jitroghavarshman, which relates a transaction by a certain Buddhagosha, slave of the Sramana or Buddhist monk Anandasena, concerning some household goods, pawned perhaps or taken over on mortgage. The articles are enumerated in detail and their value indicated in a currency that we may yet succeed in determining. It is curious to find that this list, besides sheep, vessels, wool-weaving appliances and some other implements, enumerates also 'Namadis.' We may well recognise here the earliest mention of the felt rugs or 'Numdahs' so familiar to Anglo-Indian use, which to this day form a special product of Khotan home industry and of which large consignments are annually exported to Ladak and Kashmir."[1] Fragments of silken fabrics, from the finest plain weaving to the most complex thick and many coloured brocades of Chinese origin, were found with the well-known cotton or woollen Indian *darri*; and interesting paintings on panels of wood and upon the walls of buildings were unearthed, which show clearly enough that, whoever the artists may have been, some at least, had an unmistakable Chinese style, while others exhibit a decided Persian manner. About 1256, "Halagu Khan, grandson of Genghis Khan, is said to have brought a hundred families of Chinese artisans and engineers to Persia; and on the other hand the earliest painted porcelain of China is decorated with panels of Arabic script pencilled in the midst of floral scrolls strongly suggestive of Persian influence."[2] On the whole, China would appear to have borrowed more from the Arts of the Western world than she gave down to the time of the Tang Dynasty. The conquest of China by Kublai Khan during the period between 1280-1367 (Yuan Dynasty) and the spread of his power West and South, seem to be largely responsible for the re-importation of art forms into Persia and Western India.

A great deal of the worsted used for Persian carpets is spun from the wool of Kirman, Khorassan, and Kurdestan sheep. This wool is peculiarly soft and lustrous and the shade varies so much, naturally, that a design could be worked out without the use of dyes. A great quantity of wool is collected in Kashmir by agents of the loom proprietors in the Panjáb. These agents collect their supplies from the small goat farmers who wander about the beautiful slopes of the Kashmir hills with their graceful herds. It is the finest of this wool—the *pashm*, soft and lustrous as silk, growing close to the skin and protected by the long and coarser wool—which is used for the beautiful soft shawls and *pashmina* for which Kashmir and the neighbourhood are famous. "The best *pashm* is said to be that produced in the semi-Chinese province of Turfán Kichar and exported *via* Yarkand to Kashmir."[3] The coarser wool is used for the [illegible] cheaper rugs.

The varieties of carpets and rug[illegible] made in India are the cotton *darri*—a smooth, hard fabric, usually in two or three colours in simple stripes running [illegible] from side to side, or broken into rectilinear sections or simple patterns. (This is probably the earliest form of carp[illegible] and retains its original patterns. They make most effective and cool floor coverings placed over grass matting, [illegible] and in the finer qualities are very artistic). The long loop pile carpet, made in some of the more remote districts [illegible]; and the pile carpets, which may be entirely of cotton, such as those produced in the Multan district; of cotton, or [illegible] cotton and wool with woollen pile; of wool with silk pile and the rare ones having silk warp and fine woollen pile. These last occur occasionally among the best of the old Mogul examples.

The miscellaneous collection of carpets and rug[illegible] contained in the present and the last five parts of the *Journal of Indian Art* is gathered together from various [illegible] sources and belongs to various periods; the majority, however, to the eighteenth and nineteenth centuries. A[illegible]ll the examples illustrated are pile carpets; that is to say, the upper surface or "face" presents the ends brought [illegible] together of short pieces of cotton, wool or silk yarn knotted by hand to the warp and trimmed with shears to a uniform length. The date of introduction of this method of weaving is quite uncertain. Sir George Birdwood says: "The manufacture of pile carpets was probably first introduced into India by the Saracens." He also says "a small woollen-pile carpet of the Greek period has been discovered in Egypt." I have not had the good fortune to see this example; but in Roman times a loop-pile, somewhat resembling "Turkish towelling," was commonly made, and of this a good many examples are to be found in museums. In the fifteenth century we find pile carpets in perfection of workmanship, but the writer knows of no example earlier than that, although there are certain references in the early historians, which seem to indicate this method of manufacture.

---

[1] "Sand-Buried Ruins of Khotan." M. A. Stein.

[2] "Chinese Art."

[3] "The Textile Manufactures of India." J. Forbes Watson.

The styles of the examples here reproduced may be broadly classified as floral and geometrical, but at the same time recognising that between the extremes of each class the styles mix and overlap in endless modifications. The extreme of the floral class will be found in the earliest examples of "Mogul" carpets, variously called Indian and Persian. Of the place of origin of these one can assert nothing unreservedly, since the same class of carpet was produced in various centres. The weaver who worked in Herát one season might find himself transferred to Lahore the next. As an illustration of this, Bernier, in describing the camp of Shah Jahan during its progress from the plains to Kashmir, says: "Many are of opinion that the camp contains between three and four hundred thousand persons; some believe this estimate to be too small, while others consider it rather exaggerated. . . . All I can confidently assert is that the multitude is prodigious and almost incredible. The whole population of Dehli, the capital city, is in fact collected in the camp, because deriving its employment and maintenance from the court and army, it has no alternative but to follow them in their march or to perish from want during their absence." The lot of the craftsman in those days seems to have been an unenviable one, for the same chronicler says: "Want of genius, therefore, is not the reason why works of superior art are not exhibited in the capital. If the artists and manufacturers were encouraged, the useful and fine arts would flourish; but these unhappy men are contemned, treated with harshness, and inadequately remunerated for their labour. The rich will have every article at a cheap rate. When an *Omrah* or *Mansebdar* requires the services of an artisan, he sends to the *bazar* for him, employing force if necessary, to make the poor man work; and after the task is finished, the unfeeling lord pays, not according to the value of the labour, but agreeably to his own standard of fair remuneration; the artisan having reason to congratulate himself if the *korrah* [whip] has not been given in part payment. . . . The artists, therefore, who arrive at any eminence in their art are those only who are in the service of the king or of some powerful *Omrah*, and who work exclusively for their patron." It has been stated that the introduction of European coats of arms into otherwise typically Indian carpets is sufficient proof of their Spanish origin; but the Girdlers' carpet, reproduced in No. 89 of the *Journal of Indian Art*, and described in the introductory remarks to this series, disposes of this fallacy.

One of the earliest Mogul carpets, said to be of the sixteenth century, and in point of everything but size, perhaps the finest Persian example in England, is in the India Museum at South Kensington. The stitch is extremely fine, the colouring rich and soft, and the design, somewhat Turkish, exceedingly free and graceful. The border is a boldly drawn *madhakel* or reversing cusped meander, the spaces contained on the inner side of the curve being blue and those on the outer, red. On each blue segment is a delicate and graceful floral design into which is introduced with great skill a typical Chinese dragon of Darkness breathing unutterable ferociousness at the terrified long-tailed bird of Light, which with outspread wings is fluttering wildly. In the red segments similar unequal contests are in progress between, alternately, a leopard and a cow and a leopard and a deer, the fiercer animal having in each case made sure of the quarry by his deadly bite on the back of the neck. The field of the carpet is a magnificent red—a red found only in these early carpets, with the depth of an atmosphere—and on this are placed flowers and fruit trees—a garden wherein do roam and hunt the lion, the tiger and the leopard. In a centre cartouch are fish and water weeds; and on each side of this is a pear-shaped vase, supported by dragons upheld by lions. In eight smaller cartouches disposed symmetrically upon the field, a flying duck appears on a blue background, on which floats the Chinese cloud. So we have the complete picture, beloved of the Oriental. A beautiful garden teeming with game and surrounded by a *madhakel* battlement and furnished with a well-stocked fish pool. In the blue sky floats the wild duck, sailing among the fleecy clouds; and typified by the *roc* and dragon, the Day perpetually struggles with the Night. Someone, writing of Oriental design, has said recently, that the craftsman now uses conventional elements without regard to their meaning: but the experience of the writer, who has spent some years among the craftsmen of India, is, that they still have poetry in them and can still see in their designs the opening flowers, the gliding fish, and hear the twittering birds; and can feel that they are walking under the curling clouds that arch over the interlacing branches of the richly laden fruit trees. True, it is this feeling that is being killed by those who would push the trade in Indian carpets, and by those others who would force upon the craftsman foreign ideals to which his artistic feelings can never respond; but it still survives and should be protected.

The Ardebil carpet has been so often and fully described that it needs only a passing mention here. Its date (1535 A.D.) is probably later than that just referred to. Its size, 34 feet 6 inches by 17 feet 6 inches, and exquisite finish of workmanship (380 knots to the square inch) make it of very great interest, but in design it is not nearly so fine as the one described. Of this general type of carpet there are several fragments in the India Museum. The prevailing colour is the soft deep red produced by a dye made from *kermes*, long since displaced by the more convenient cochineal.

Another type is the so-called Heráti kind, to which several of those in the accompanying plates belong. These, perhaps, had their origin in Herát, but have long been produced in Northern India, notably in Lahore, Delhi and Agra; and in 1863, according to Balfour, upon the carpet industry of Herát being temporarily suspended, most of the weavers emigrated to Birjand. The earliest examples are remarkable for the boldness of the curving stems and the soft, cool harmony of the colour, in which is found a good deal of a fine green and deep blue. The border consists, usually, of a broad band separated from the centre and edged on the outer side by one or two very narrow bands. On the broad band, bold and highly conventional flowers alternate with long serrated leaves carried on delicate and gracefully undulating stems. The most striking feature in all these early carpets is the appreciation for the ground and the proper restraint in the "quantity" of the pattern. There is something imperial in the great curves and bold touch of the designers, who command ample breadth while achieving extreme closeness of stitch. Their work never looks crowded, and there is always a proper proportion of border to field. To the artist and designer, one of the most striking features of these Heráti designs is the extremely skilful choice and use of outlining colours. To instance a few examples—on a deep red ground a rose pink will be outlined delicately with white; a dull yellow, with dull green or pale blue; a dull green with white and a deep indigo with dull yellow. On a dark blue ground we find light blue outlined with dull yellow; red with white; dull yellow with salmon pink, and so on. A few, a very few, modern carpets made in India after the old patterns, approach in quality the early ones; but, as a rule, the weaver of to-day is too timid and has not the large conception of his ancestors. His patterns lack repose—even in the use of the old designs he somehow misses the spirit of the early work. The pattern looks huddled and too assertive. It seems to suggest bustle and commerce—London, Paris and New York—that it belongs to a consignment for a smart firm. Or it is too geometrical in its arrangement, as in the silken pile carpets of Warangal and other places in the Deccan. Then, there is no doubt that the quality of the material used to-day is not equal to that of the past. The pressure of trade forces mixed wools into the work, and there is not time or inclination for that careful selection which was observed formerly. The processes of dyeing have been a good deal modified by Western influence, and we know how great is the evil wrought by imported dyes. The old Persian test of dropping a piece of live charcoal on to the pile to see if any traces of the injury remained after brushing away the singed top, is one we should hesitate to apply to a modern carpet.

There is a style of carpet, variously called Mogul, Persian and other names, which seems at least to have been largely produced in Khorassan in the sixteenth century and is one of the most frequent patterns to-day. The details are small, unimpressive and safe, forming a rich diaper which keeps its place on the floor and does not invite analysis. The skeleton of the design of the field is based upon the diamond or lozenge, the repeat being quite small. The most prominent feature is, usually, an elliptical eight-petalled flower with, from right and left of it, two long serrated leaves curling in opposite directions; giving something of an S shape, the flower being across the middle of the S. This feature occurs at the four corners of an oblong enclosing the lozenge, the angles of the oblong falling in the centres of the four flowers. The lozenge shape is filled with smaller flowers and leaf forms. In the centre of the carpet is usually a large lozenge-shaped cartouche, obtained by giving to the ground a lighter colour in this place. The same diaper pattern continues on the cartouche, but in slightly modified colouring to suit the change of ground. In the centre of this again is a smaller lozenge shape with sides parallel to the larger, but turned into an eight-pointed figure by the addition of a concentric oblong with sides parallel to the diagonals of the lozenge and cutting well out through its borders. This eight-pointed figure recurs usually about midway between the centre cartouche and the inner borders of the ends; and corners are formed by cutting the whole central arrangement into four equal parts along its diagonals, and placing a fourth at each inner angle of the border, the centre flower being placed exactly on the angular point. This pattern has probably been more often reproduced than any other, on account of its simplicity in working and easy adaptation to any size. There are three or four examples of it among our plates. The borders vary considerably, but one often sees the Mogul *madhakel* used, and in two of the examples illustrated two borders of this description occur, separated by a border of the Cone or *Butha*. The general colouring is a fairly equal distribution knotted by hand to the warp and trimmed with shears to a uniform length. The date of introduction of this method of weaving is quite uncertain. Sir George Birdwood says: "The manufacture of pile carpets was probably first introduced into India by the Saracens." He also says "a small woollen-pile carpet of the Greek period has been discovered in Egypt." I have not had the good fortune to see this example; but in Roman times a loop-pile, somewhat resembling "Turkish towelling," was commonly made, and of this a good many examples are to be found in museums. In the fifteenth century we find pile carpets in perfection of workmanship, but the writer knows of no example earlier than that, although there are certain references in the early historians, which seem to indicate this method of manufacture.

The styles of the examples here reproduced may be broadly classified as floral and geometrical, but at the same time recognising that between the extremes of each class the styles mix and overlap in endless modifications. The extreme of the floral class will be found in the earliest examples of "Mogul" carpets, variously called Indian and Persian. Of the place of origin of these one can assert nothing unreservedly, since the same class of carpet was produced in various centres. The weaver who worked in Herát one season might find himself transferred to Lahore the next. As an illustration of this, Bernier, in describing the camp of Shah Jahan during its progress from the plains to Kashmir, says: "Many are of opinion that the camp contains between three and four hundred thousand persons; some believe this estimate to be too small, while others consider it rather exaggerated. . . . All I can confidently assert is that the multitude is prodigious and almost incredible. The whole population of Dehli, the capital city, is in fact collected in the camp, because deriving its employment and maintenance from the court and army, it has no alternative but to follow them in their march or to perish from want during their absence." The lot of the craftsman in those days seems to have been an unenviable one, for the same chronicler says: "Want of genius, therefore, is not the reason why works of superior art are not exhibited in the capital. If the artists and manufacturers were encouraged, the useful and fine arts would flourish; but these unhappy men are contemned, treated with harshness, and inadequately remunerated for their labour. The rich will have every article at a cheap rate. When an *Omrah* or *Mansebdar* requires the services of an artisan, he sends to the *bazar* for him, employing force if necessary, to make the poor man work; and after the task is finished, the unfeeling lord pays, not according to the value of the labour, but agreeably to his own standard of fair remuneration; the artisan having reason to congratulate himself if the *korrah* [whip] has not been given in part payment. . . . The artists, therefore, who arrive at any eminence in their art are those only who are in the service of the king or of some powerful *Omrah*, and who work exclusively for their patron." It has been stated that the introduction of European coats of arms into otherwise typically Indian carpets is sufficient proof of their Spanish origin; but the Girdlers' carpet, reproduced in No. 89 of the *Journal of Indian Art*, and described in the introductory remarks to this series, disposes of this fallacy.

One of the earliest Mogul carpets, said to be of the sixteenth century, and in point of everything but size, perhaps the finest Persian example in England, is in the India Museum at South Kensington. The stitch is extremely fine, the colouring rich and soft, and the design, somewhat Turkish, exceedingly free and graceful. The border is a boldly drawn *madhakel* or reversing cusped meander, the spaces contained on the inner side of the curve being blue and those on the outer, red. On each blue segment is a delicate and graceful floral design into which is introduced with great skill a typical Chinese dragon of Darkness breathing unutterable ferociousness at the terrified long-tailed bird of Light, which with outspread wings is fluttering wildly. In the red segments similar unequal contests are in progress between, alternately, a leopard and a cow and a leopard and a deer, the fiercer animal having in each case made sure of the quarry by his deadly bite on the back of the neck. The field of the carpet is a magnificent red—a red found only in these early carpets, with the depth of an atmosphere—and on this are placed flowers and fruit trees—a garden wherein do roam and hunt the lion, the tiger and the leopard. In a centre cartouch are fish and water weeds; and on each side of this is a pear-shaped vase, supported by dragons upheld by lions. In eight smaller cartouches disposed symmetrically upon the field, a flying duck appears on a blue background, on which floats the Chinese cloud. So we have the complete picture, beloved of the Oriental. A beautiful garden teeming with game and surrounded by a *madhakel* battlement and furnished with a well-stocked fish pool. In the blue sky floats the wild duck, sailing among the fleecy clouds; and typified by the *roc* and dragon, the Day perpetually struggles with the Night. Someone, writing of Oriental design, has said recently, that the craftsman now uses conventional elements without regard to their meaning: but the experience of the writer, who has spent some years among the craftsmen of India, is, that they still have poetry in them and can still see in their designs the opening flowers, the gliding fish, and hear the twittering birds; and can feel that they are walking under the curling clouds that arch over the interlacing branches of the richly laden fruit trees. True, it is this feeling that is being killed by those who would push the trade in Indian carpets, and by those others who would force upon the craftsman foreign ideals to which his artistic feelings can never respond; but it still survives and should be protected.

The Ardebil carpet has been so often and fully described that it needs only a passing mention here. Its date (1535 A.D.) is probably later than that just referred to. Its size, 34 feet 6 inches by 17 feet 6 inches, and exquisite finish of workmanship (380 knots to the square inch) make it of very great interest, but in design it is not nearly so fine as the one described. Of this general type of carpet there are several fragments in the India Museum. The prevailing colour is the soft deep red produced by a dye made from *kermes*, long since displaced by the more convenient cochineal.

Another type is the so-called Heráti kind, to which several of those in the accompanying plates belong. These, perhaps, had their origin in Herát, but have long been produced in Northern India, notably in Lahore, Delhi and Agra; and in 1863, according to Balfour, upon the carpet industry of Herát being temporarily suspended, most of the weavers emigrated to Birjand. The earliest examples are remarkable for the boldness of the curving stems and the soft, cool harmony of the colour, in which is found a good deal of a fine green and deep blue. The border consists, usually, of a broad band separated from the centre and edged on the outer side by one or two very narrow bands. On the broad band, bold and highly conventional flowers alternate with long serrated leaves carried on delicate and gracefully undulating stems. The most striking feature in all these early carpets is the appreciation for the ground and the proper restraint in the "quantity" of the pattern. There is something imperial in the great curves and bold touch of the designers, who command ample breadth while achieving extreme closeness of stitch. Their work never looks crowded, and there is always a proper proportion of border to field. To the artist and designer, one of the most striking features of these Heráti designs is the extremely skilful choice and use of outlining colours. To instance a few examples—on a deep red ground a rose pink will be outlined delicately with white; a dull yellow, with dull green or pale blue; a dull green with white and a deep indigo with dull yellow. On a dark blue ground we find light blue outlined with dull yellow; red with white; dull yellow with salmon pink, and so on. A few, a very few, modern carpets made in India after the old patterns, approach in quality the early ones; but, as a rule, the weaver of to-day is too timid and has not the large conception of his ancestors. His patterns lack repose—even in the use of the old designs he somehow misses the spirit of the early work. The pattern looks huddled and too assertive. It seems to suggest bustle and commerce—London, Paris and New York—that it belongs to a consignment for a smart firm. Or it is too geometrical in its arrangement, as in the silken pile carpets of Warangal and other places in the Deccan. Then, there is no doubt that the quality of the material used to-day is not equal to that of the past. The pressure of trade forces mixed wools into the work, and there is not time or inclination for that careful selection which was observed formerly. The processes of dyeing have been a good deal modified by Western influence, and we know how great is the evil wrought by imported dyes. The old Persian test of dropping a piece of live charcoal on to the pile to see if any traces of the injury remained after brushing away the singed top, is one we should hesitate to apply to a modern carpet.

There is a style of carpet, variously called Mogul, Persian and other names, which seems at least to have been largely produced in Khorassan in the sixteenth century and is one of the most frequent patterns to-day. The details are small, unimpressive and safe, forming a rich diaper which keeps its place on the floor and does not invite analysis. The skeleton of the design of the field is based upon the diamond or lozenge, the repeat being quite small. The most prominent feature is, usually, an elliptical eight-petalled flower with, from right and left of it, two long serrated leaves curling in opposite directions; giving something of an S shape, the flower being across the middle of the S. This feature occurs at the four corners of an oblong enclosing the lozenge, the angles of the oblong falling in the centres of the four flowers. The lozenge shape is filled with smaller flowers and leaf forms. In the centre of the carpet is usually a large lozenge-shaped cartouche, obtained by giving to the ground a lighter colour in this place. The same diaper pattern continues on the cartouche, but in slightly modified colouring to suit the change of ground. In the centre of this again is a smaller lozenge shape with sides parallel to the larger, but turned into an eight-pointed figure by the addition of a concentric oblong with sides parallel to the diagonals of the lozenge and cutting well out through its borders. This eight-pointed figure recurs usually about midway between the centre cartouche and the inner borders of the ends; and corners are formed by cutting the whole central arrangement into four equal parts along its diagonals, and placing a fourth at each inner angle of the border, the centre flower being placed exactly on the angular point. This pattern has probably been more often reproduced than any other, on account of its simplicity in working and easy adaptation to any size. There are three or four examples of it among our plates. The borders vary considerably, but one often sees the Mogul *madhakel* used, and in two of the examples illustrated two borders of this description occur, separated by a border of the Cone or *Butha*. The general colouring is a fairly equal distribution of deep red and deep blue; the other colours introduced in small quantities, but well distributed, are:—light blue, light green, dull yellow and dull white.

The diaper arrangement of small naturalistic features belongs to a very large class of carpets made by the Aryan peoples of the East. The naturalistic units become more "conventional" in appearance as the wool (and consequently the stitch of the carpet) becomes coarser; and the angularity thus acquired becomes still further pronounced at the hands of the non-Aryan. As we have said, the styles overlap so imperceptibly that one can do no more than indicate the general lines of difference. No sharp boundary divides the "Persian" from the "Indian" and "Turkoman" designs: it is a matter of gradual modification. In the case of Yarkand rugs, we find frequently a diaper "filling," and meander border, strongly reminiscent of the Khorassan pattern just described, but with a distinct flavour of its own; and other borders, clearly indicative of the Mongol. On these rugs we frequently find the Tree of Life of the Assyrians—or the Persians or the Indians—and the Swastica, with curled instead of angular members: a curious and rather unexpected modification; the Greek and the Chinese frets; the Trisula; in fact, they are often composed of odds and ends of more or less archaic symbols such as one might expect to find adhering to the sides of this part of our disused Churn. In one of the examples in our plates, the rug is divided into two equal panels, and in each is an eight-pointed figure composed of a diamond and a concentric rectangle. The Trisula is in each of the ends of the diamond. The borders are very rich and well balanced and the whole has the appearance of great antiquity. Its actual period of manufacture is the nineteenth century! The general tone of the colouring is snuff brown, but the colours used include two blues, bright red, yellow and several shades of brown-grey—possibly "natural" wools. Another of these "Yarkand" rugs illustrated is divided into three *khanas* or panels, with an angular, stepped arch at the top of each. A fine and quite Assyrian Tree of Life occupies the centre; but the side panels are less successfully filled.

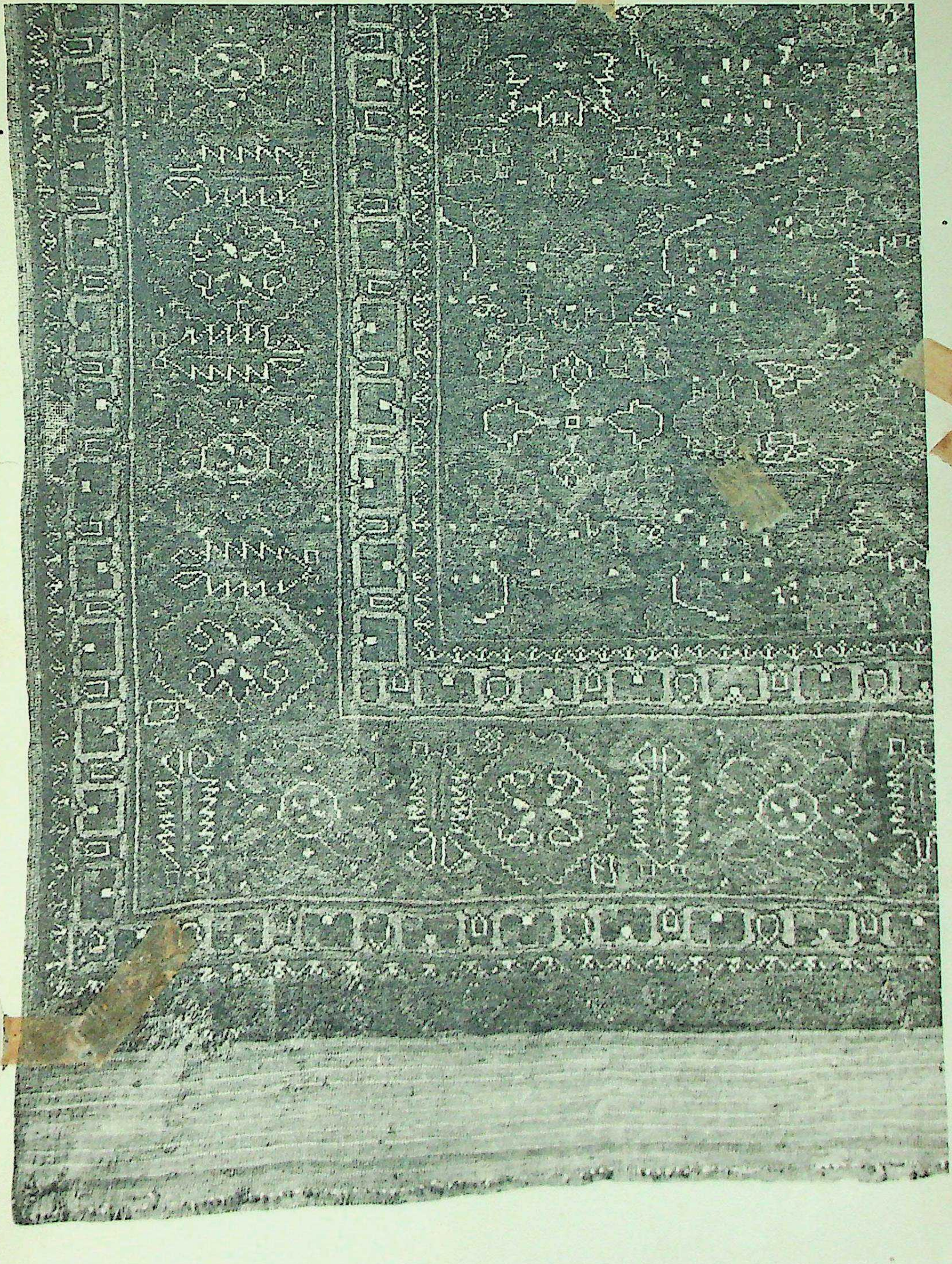
The rugs of Beluchistan are essentially geometric, and are usually of the "prayer carpet" type, having a shaped *mihráb* at one end; and those of Afghanistan are very similar but of finer quality, and with occasional flower forms introduced. The pile of both of these is very short.

Southern Indian carpets and rugs appear to suffer from a want of feeling. The designs are seldom, or never, indigenous, and what is borrowed is not understood. The coloured plate from a Mirzapur carpet will explain to the initiated what is meant. These craftsmen may use the finest materials and put into their work the most minute care, yet they fail to move us. There is something about the most insignificant saddle-bag woven in the north that tells of the daily life of the maker. It seems to be part of him and his family. He bought the wool, or grew it, or otherwise acquired it; his women-folk spun it and perhaps dyed it, or he exchanged the good offices of some village dyer for some commodity brought along on his travels. Each time camp was struck this little treasure of yarn was folded up in his bed, and as regularly when camp was pitched it was unrolled, the simple loom was set up, and he or his added some more stitches to the work. Piece by piece it grew, and as it developed his delight in it increased; and when it became big enough, it joined the family circle, being probably the *ásán* of the lord and master. The pattern was not much thought about, perhaps. A richly coloured *mihráb* arching over a deep blue expanse. He had often seen such a *mihráb* in the great old cities where the masterpieces of the Mogul architects lift their glorious sky lines; indeed, he had often passed under their cusped arches to prayers. The blue is soothing and reminds him of the sky on clear nights in the valleys of the Himavat; and so on. Is it not Professor Vambéry who describes the old Turkoman woman designing the carpet with a stick in the sand outside the tent, and doling out the proper quantity of coloured yarn to the women and girls of the little encampment! It is all in the same key. The wanderer's life and imperfectly understood thoughts playing as a feeble light in his mind from the far distant past, seem to be woven into the little piece of work for those to read who can. But to read it aright you must have seen the Land and the People; and that is why factors can find buyers for the productions of European twentieth century looms (and those subsidised looms in certain parts of India and the East are little better); and why we, who have seen, know the hopelessness of trying to kindle the light in the souls of those who are steeped in the outer darkness.

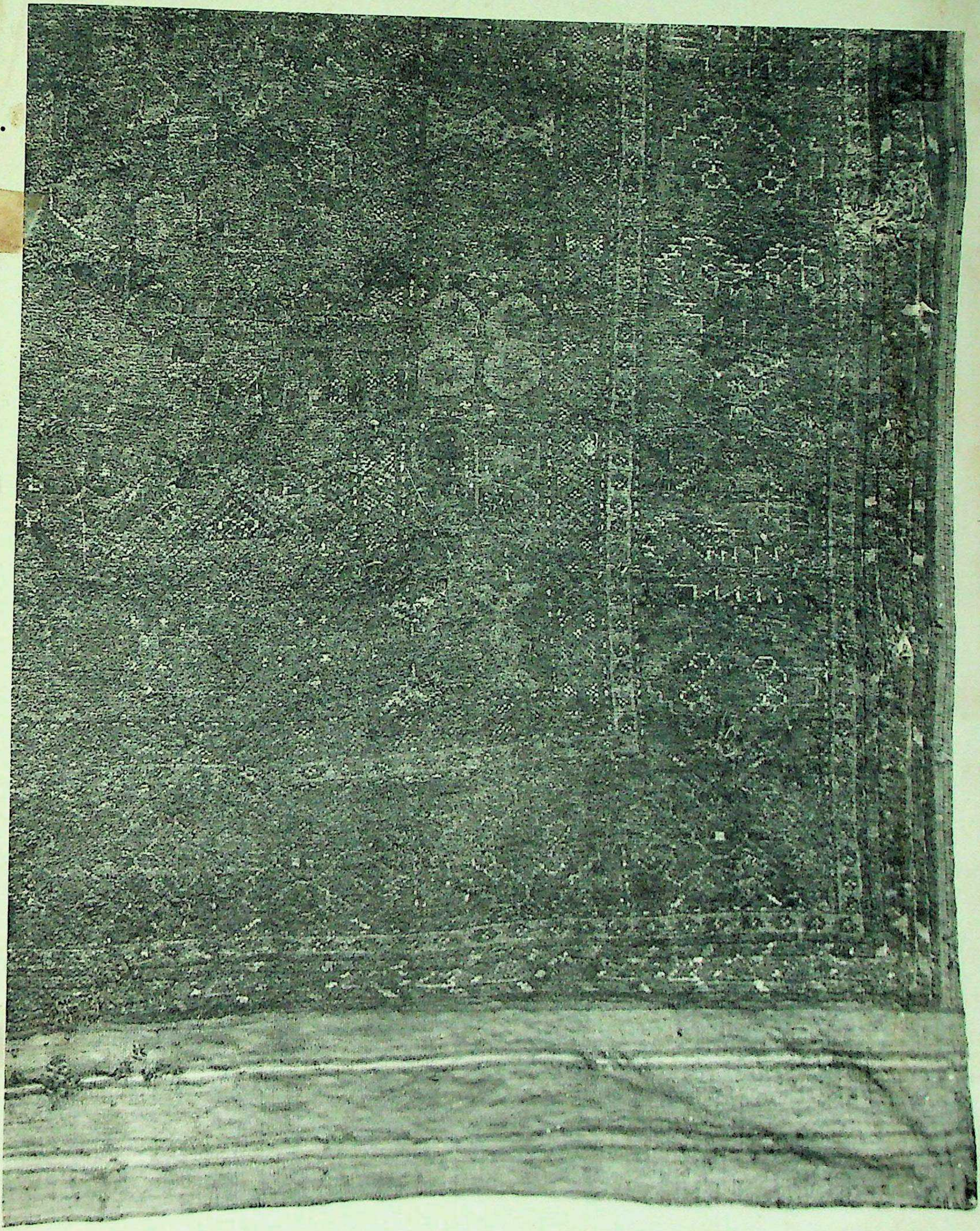
ONE HUNDRED PLATES.

Suggested Arrangement in Alphabetical Order.

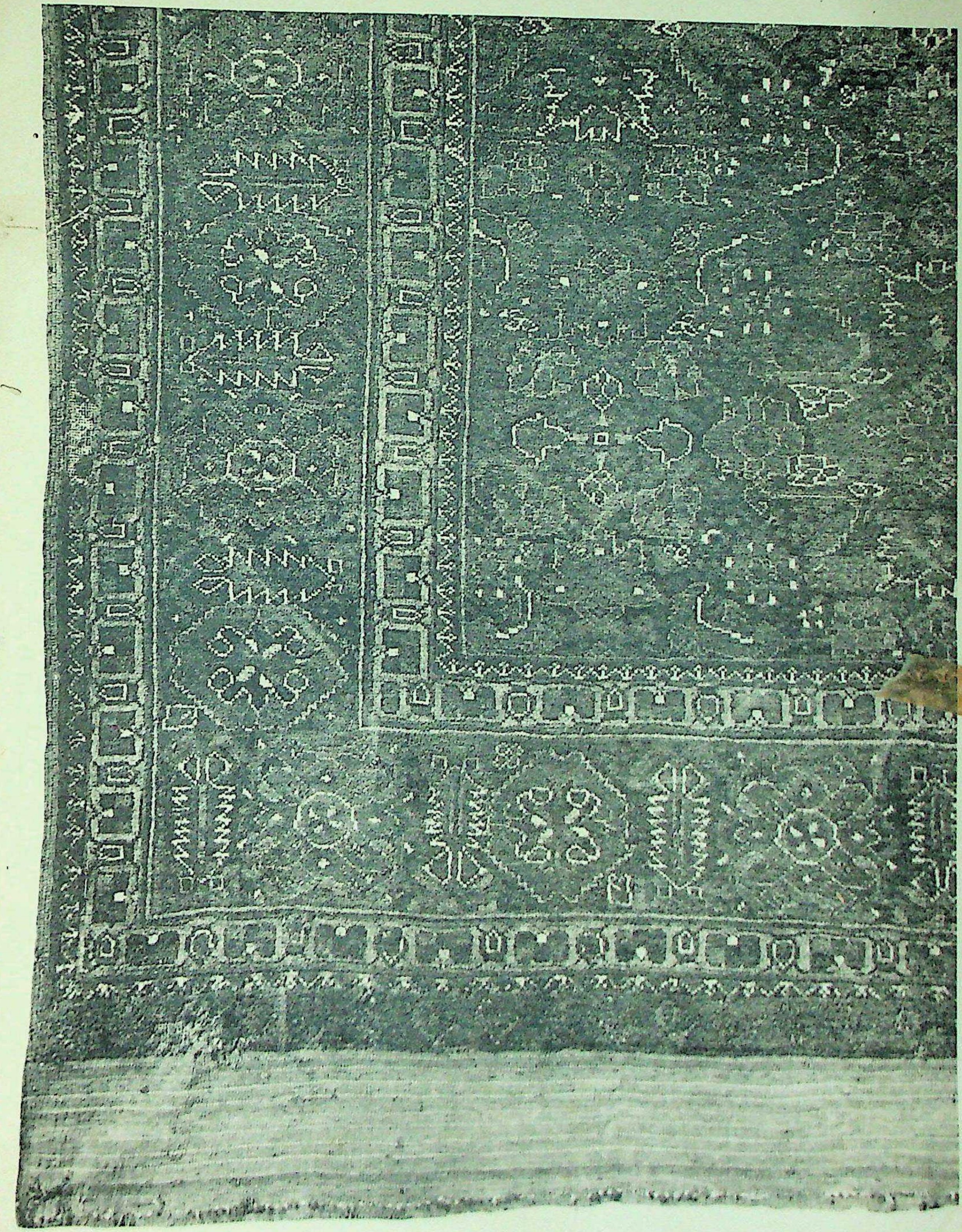
Afghanistan.
Bangalore
Beluchistan.
Hyderabad.
Jaipur.
Lahore, Mogul.
Madras.
Mirzapur.
Multan.
Vellore.
Warangal.
Yarkand.
Persia.



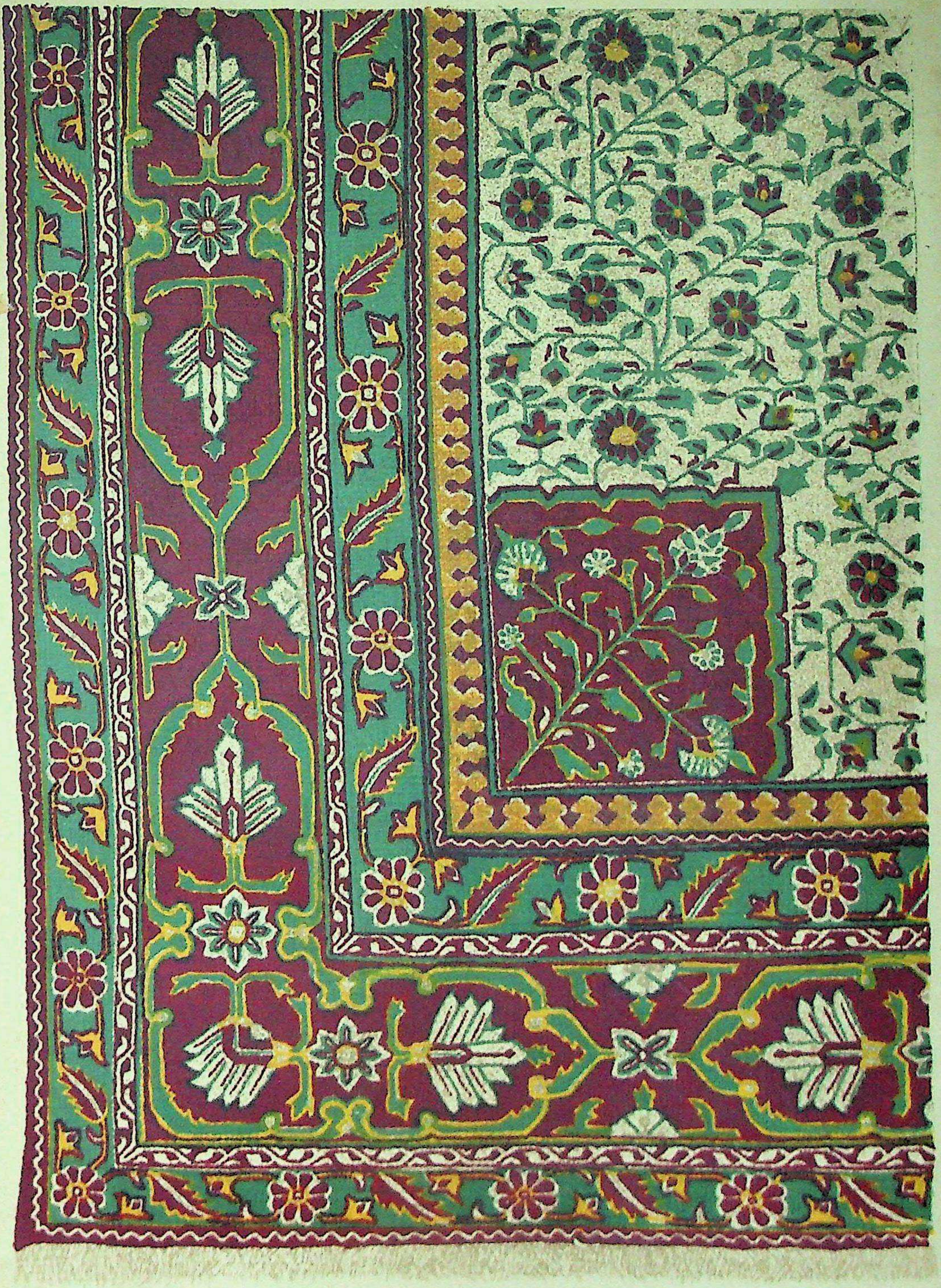
Woollen Pile Carpet. Afghanistan.



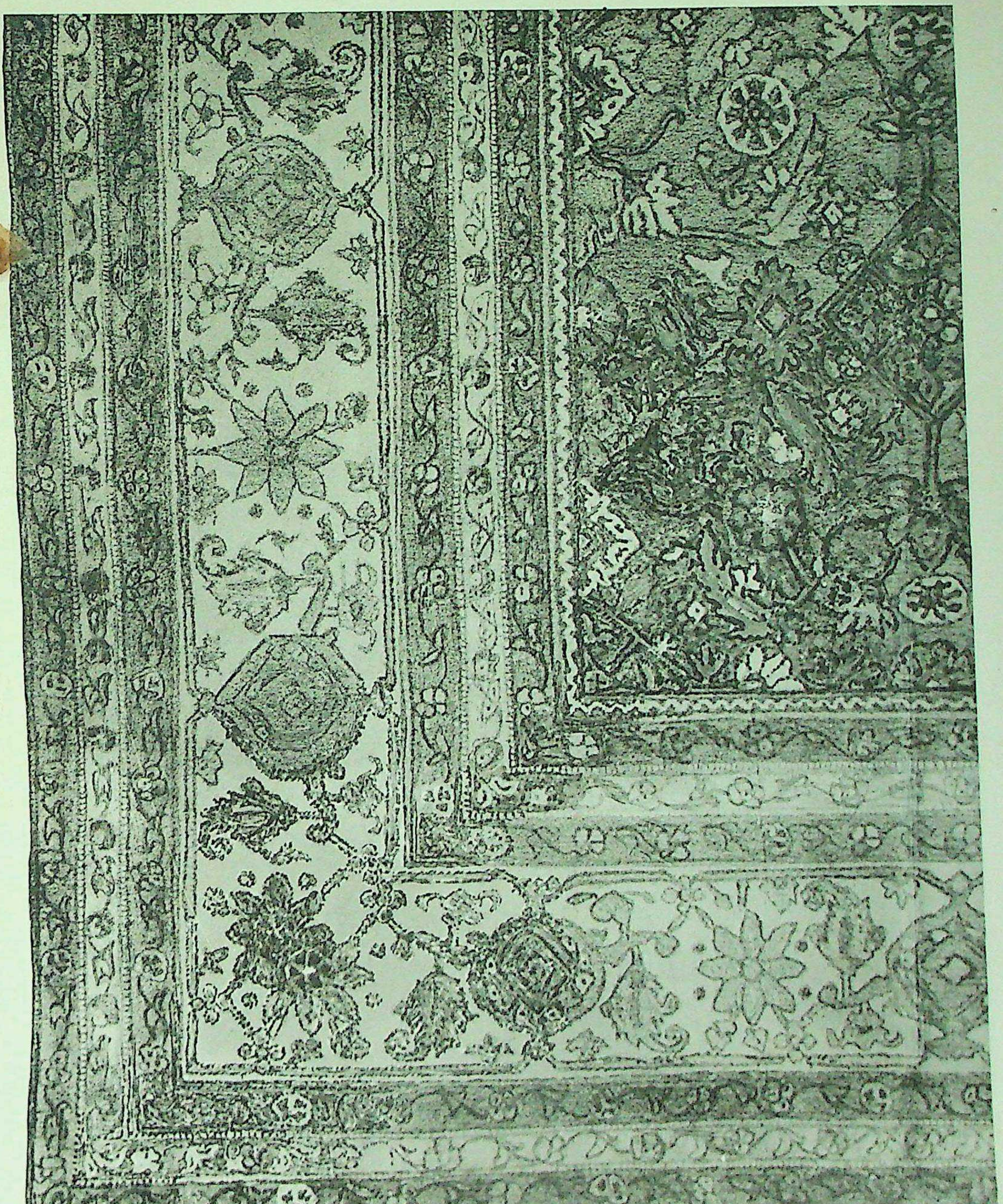
WOOLLEN PILE CARPET. Afghanistan.



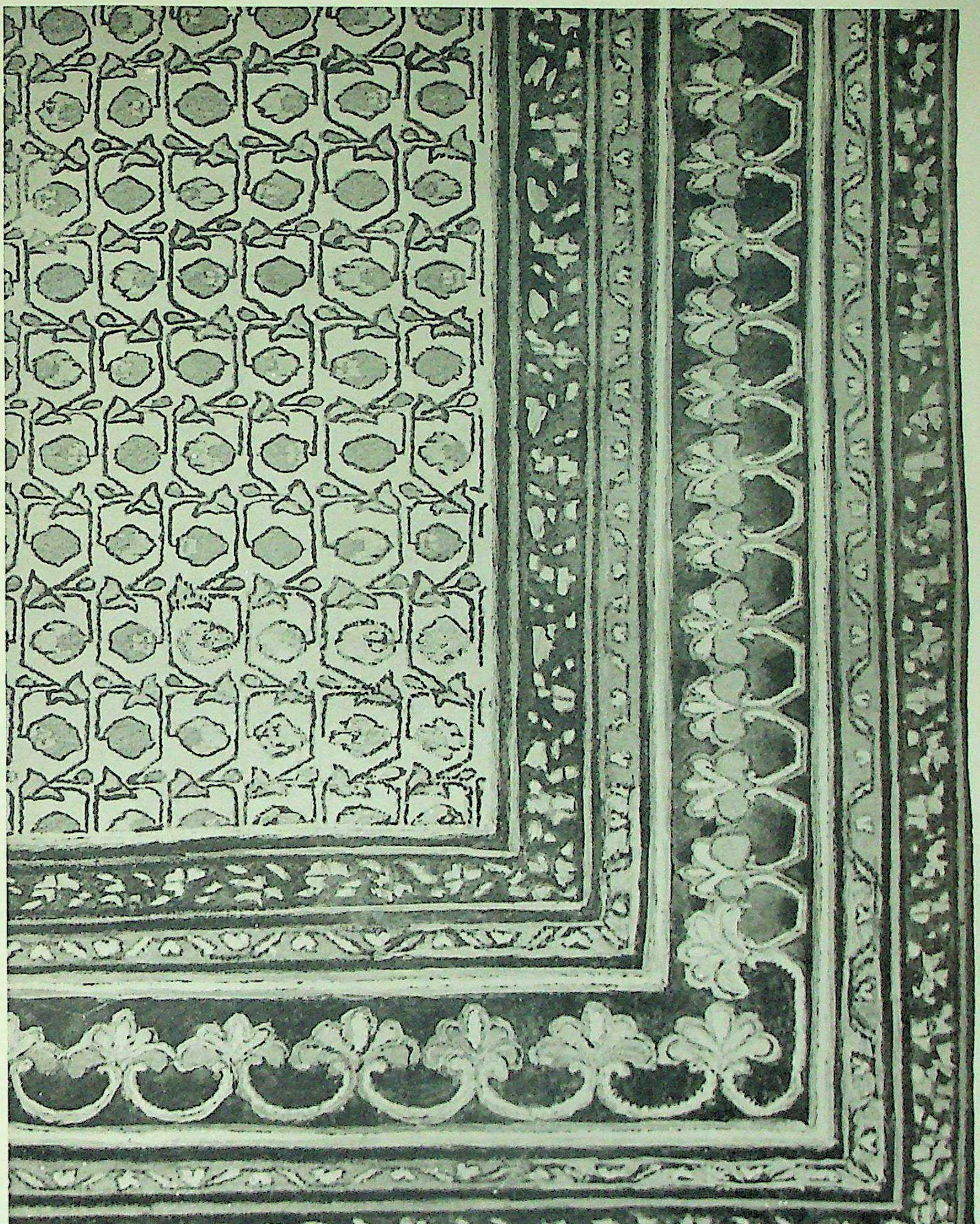
Woollen Pile Carpet. Afghanistan.



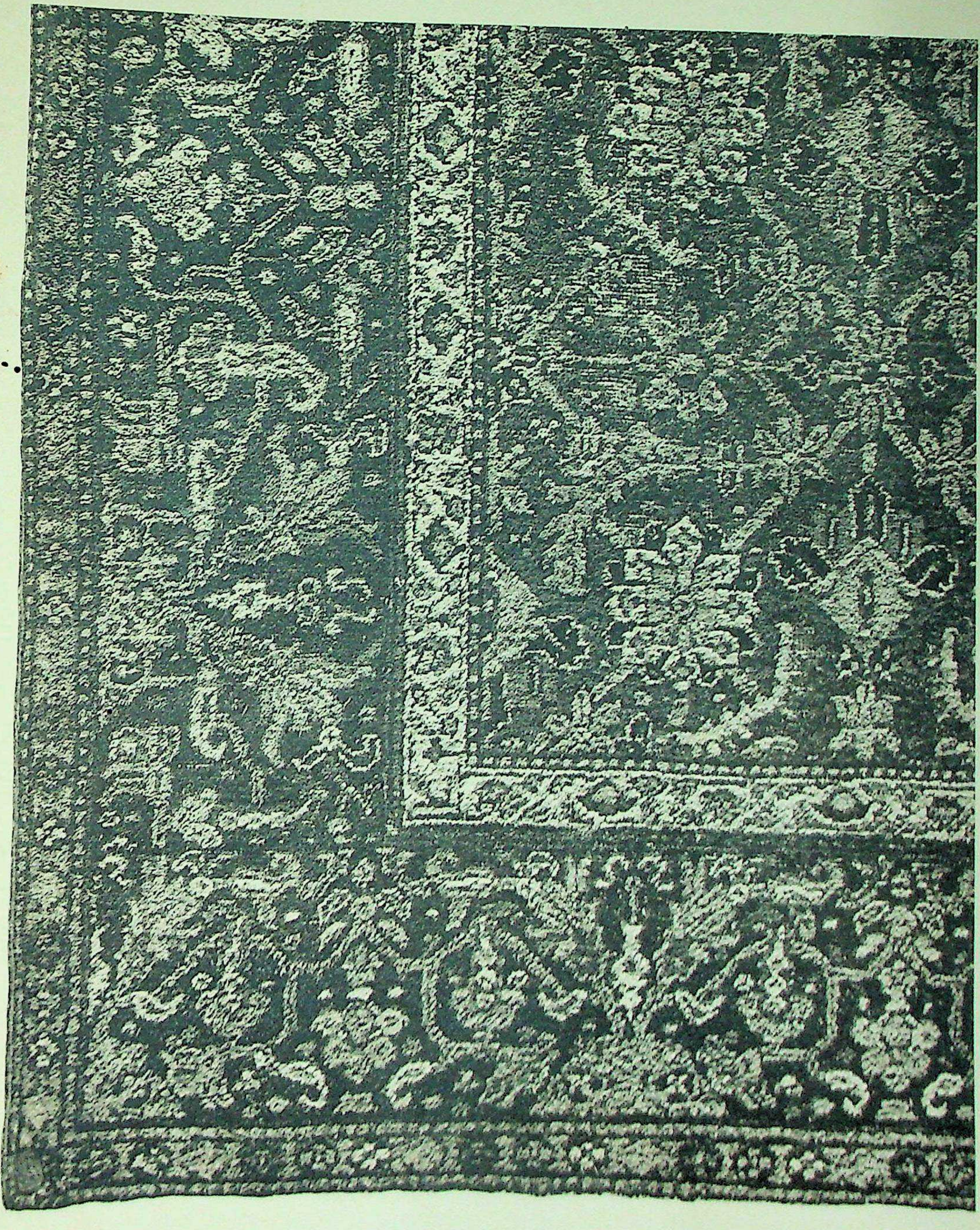
Woollen Pile Carpet. Hyderabad.



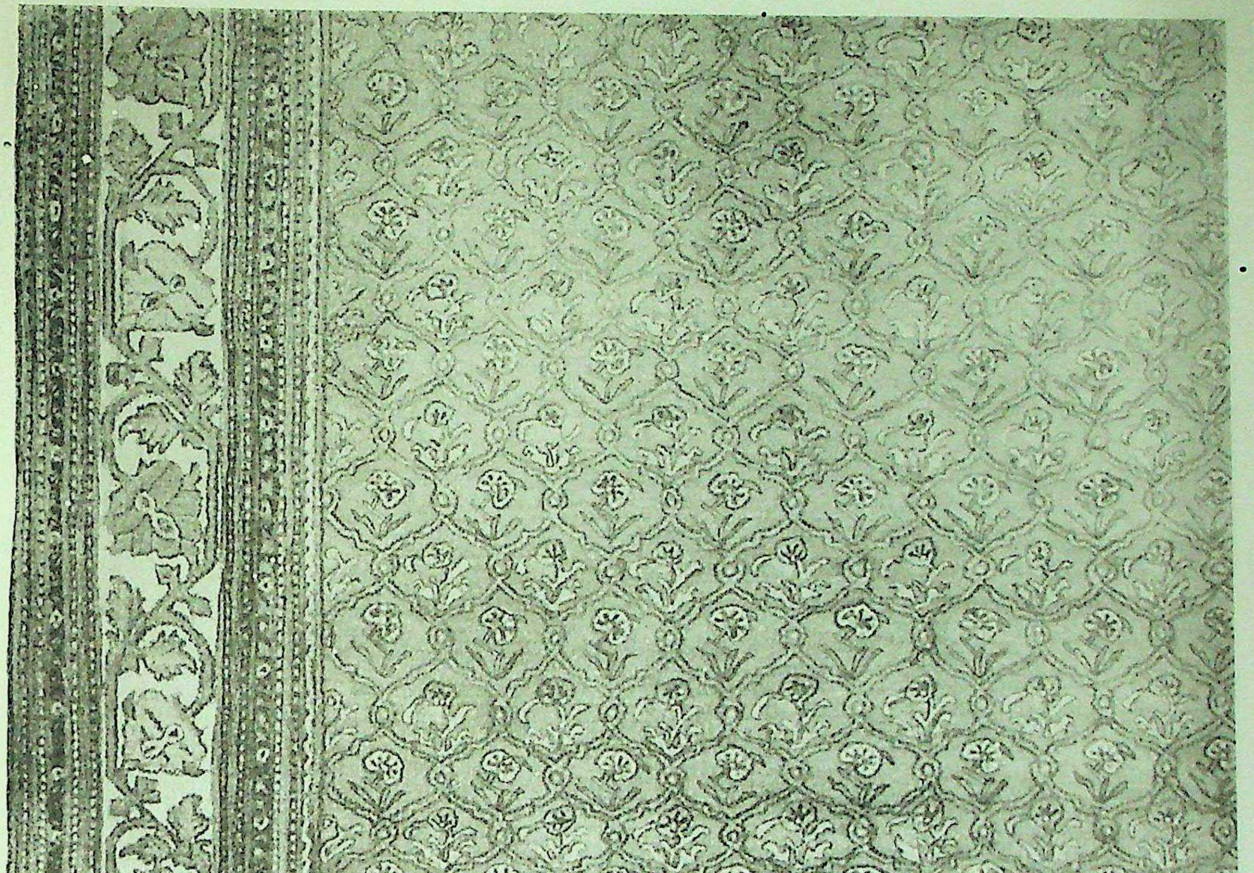
Woollen Carpet. Elura.



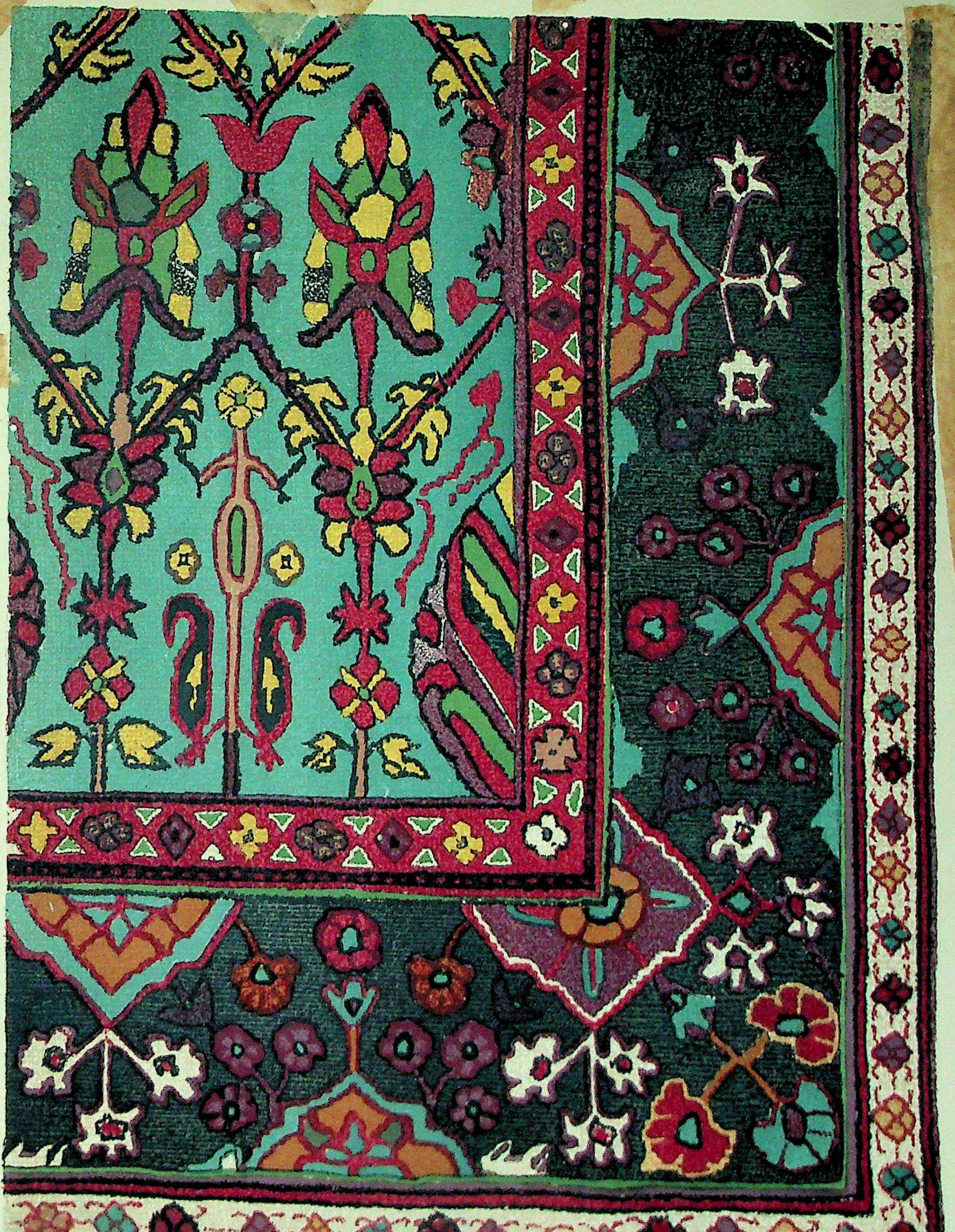
Woollen Carpet. Mirzapur.



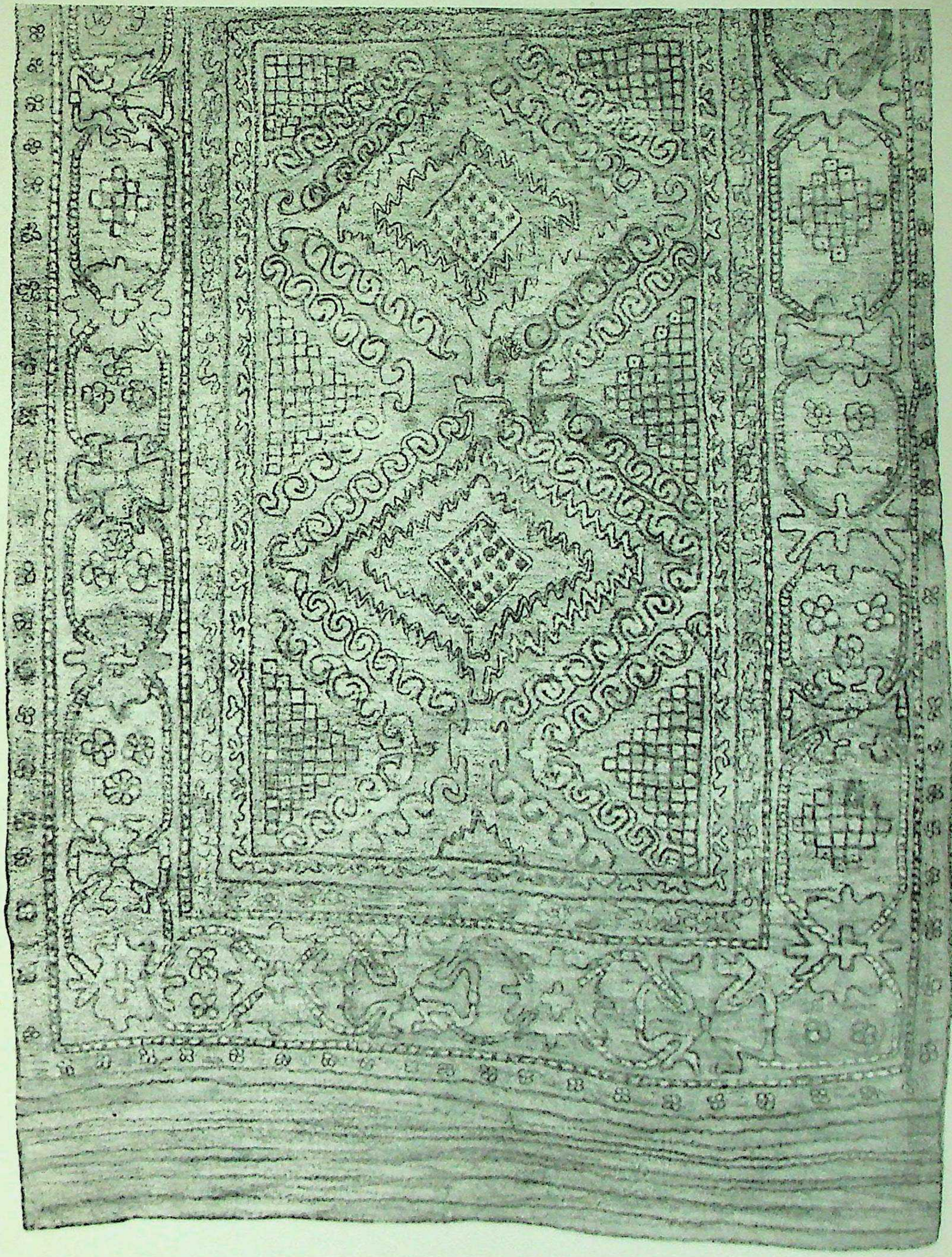
Woollen Pile Carpet. Kashmir.



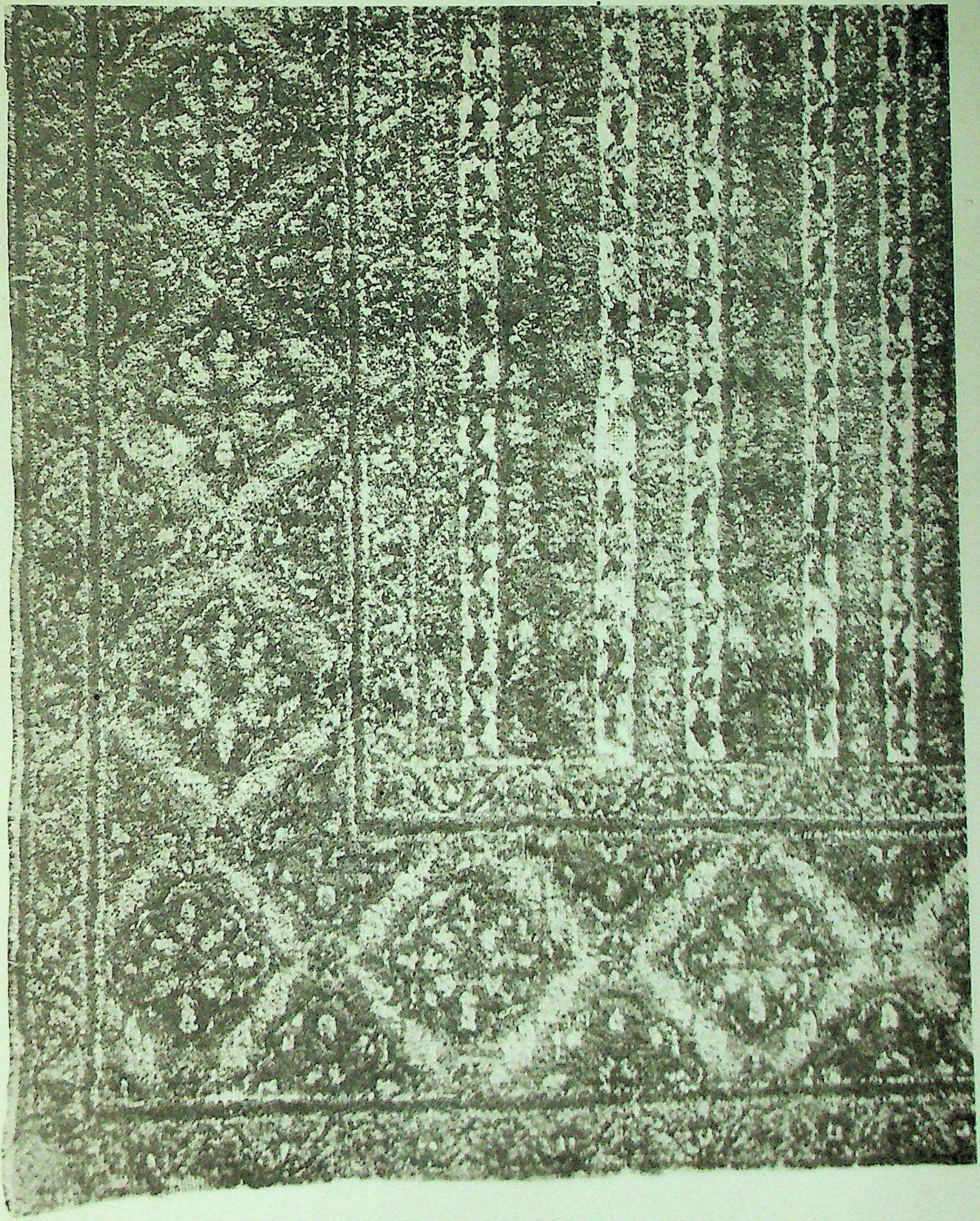
WOOLLEN CARPET. Kashmir.



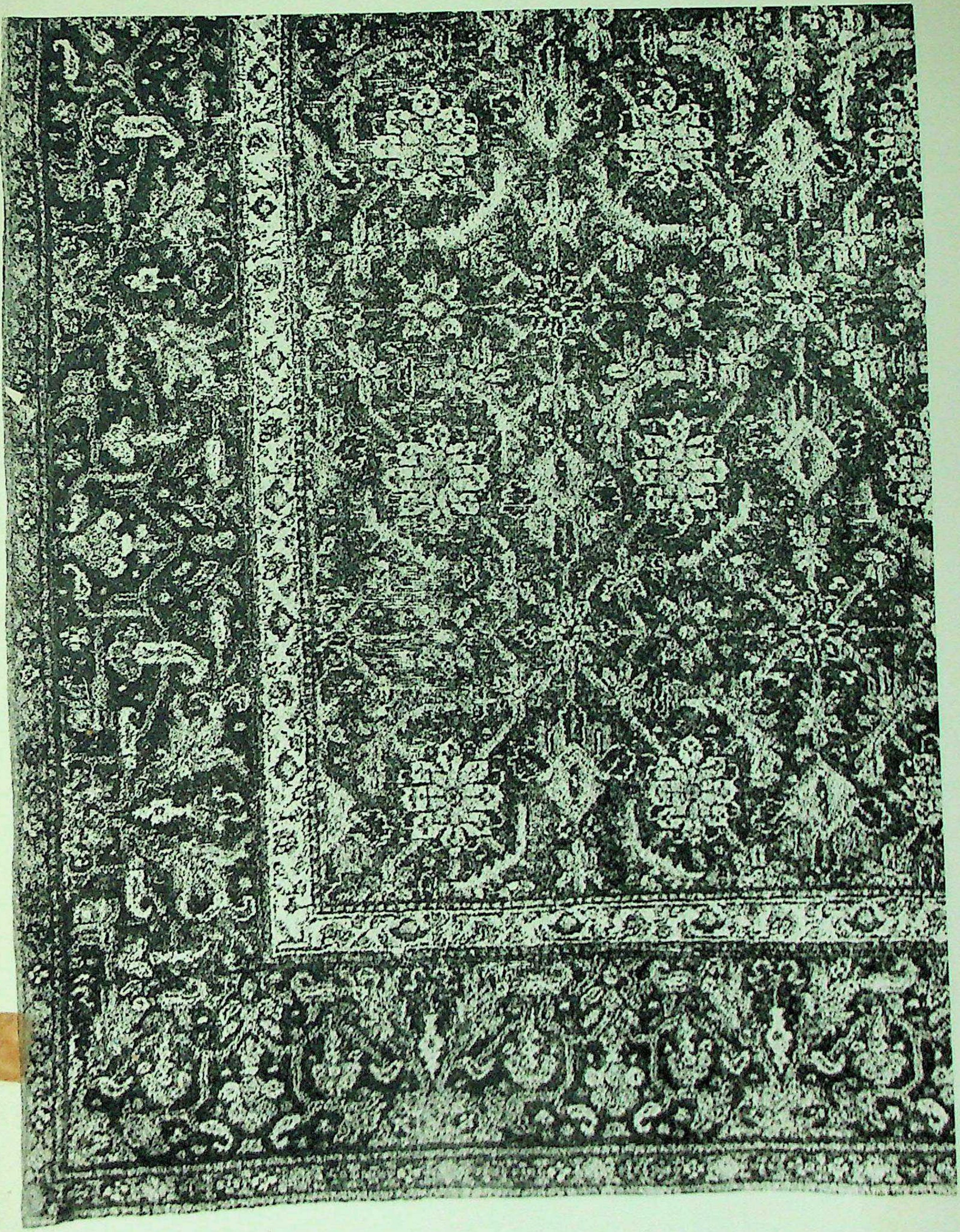
WOOLLEN PILE RUG. Srinagar, Kashmir.



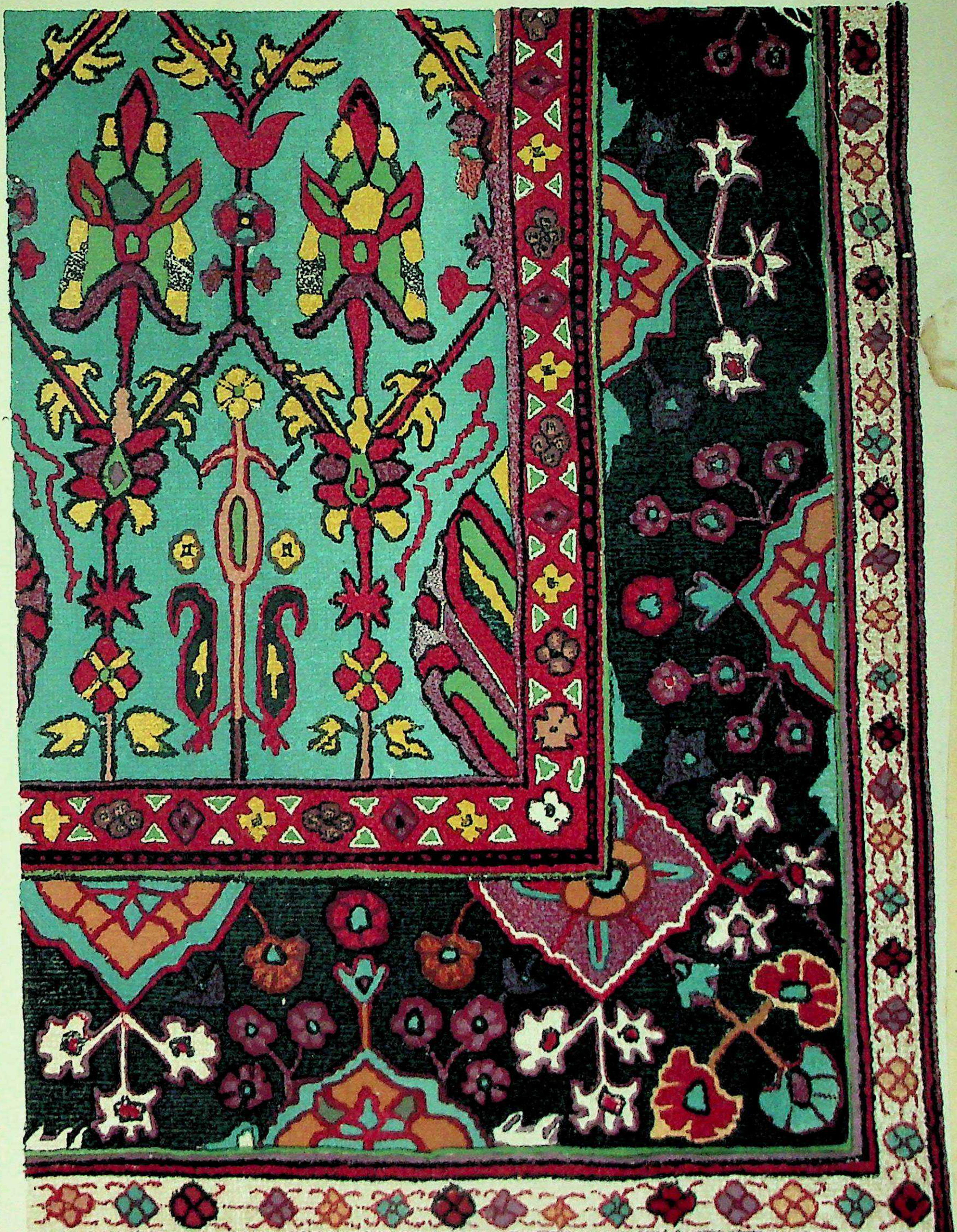
WOOLLEN CARPET. Kashmir.



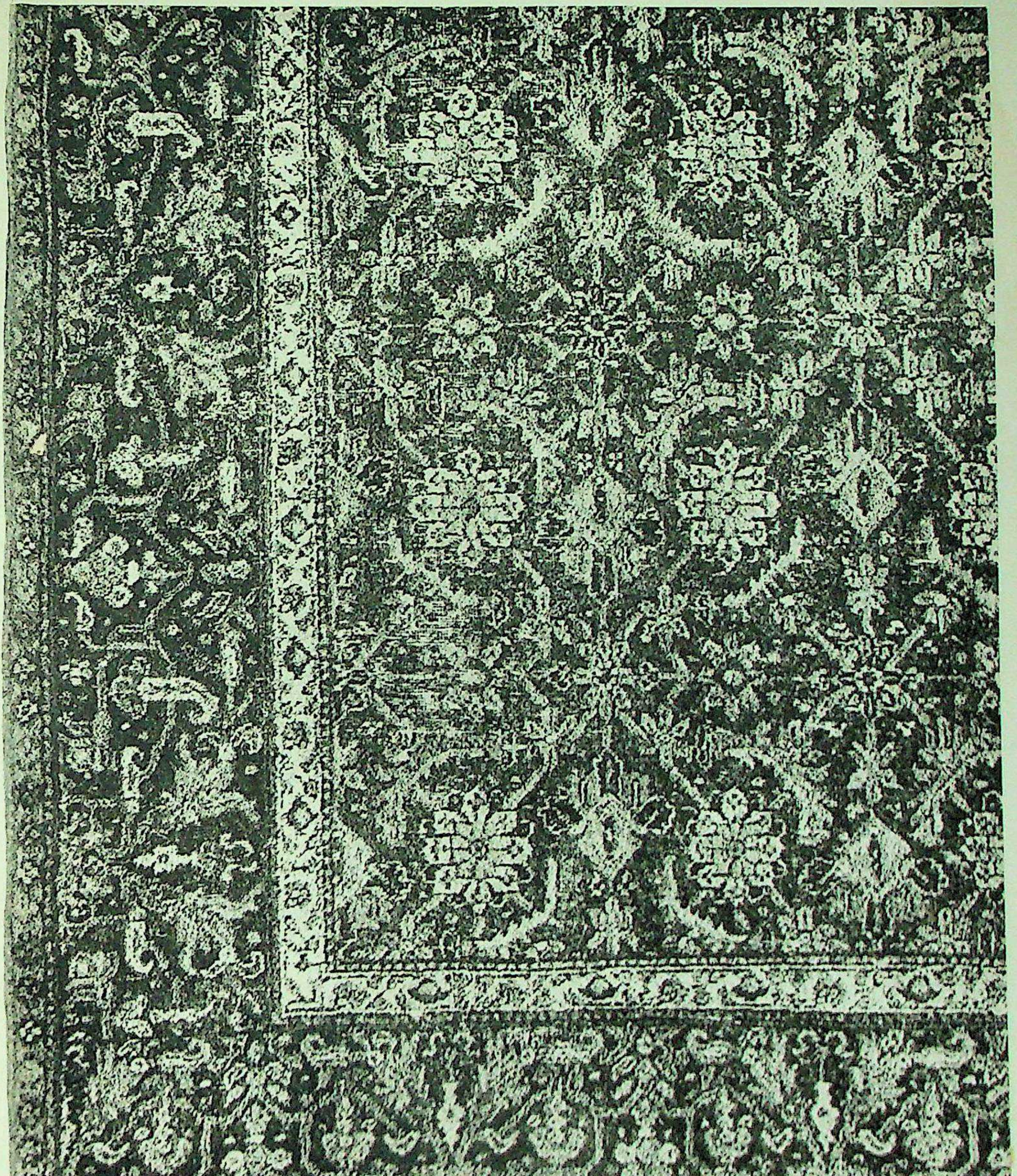
WOOLLEN CARPET. Kashmir.



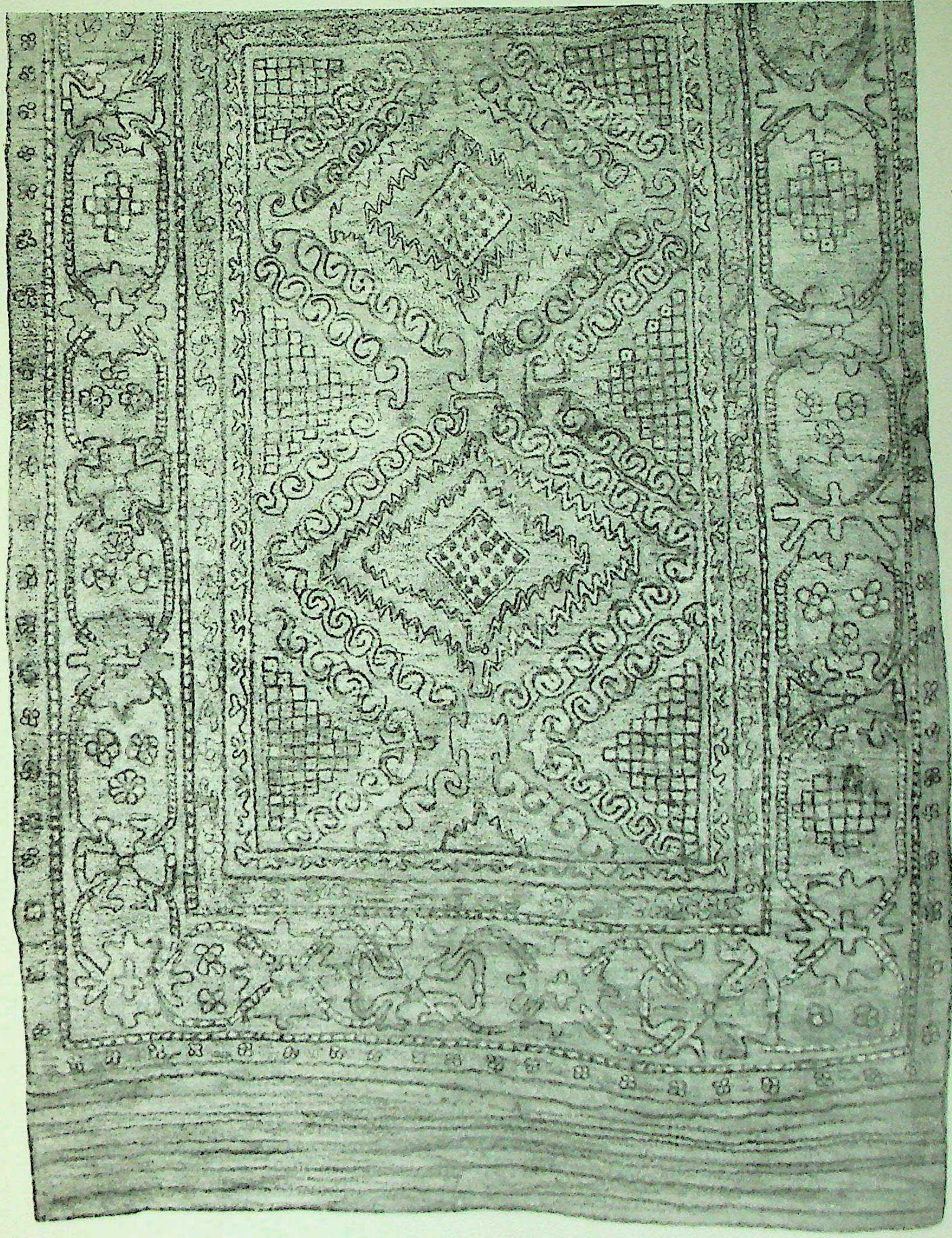
Woollen Carpet. Kashmir.



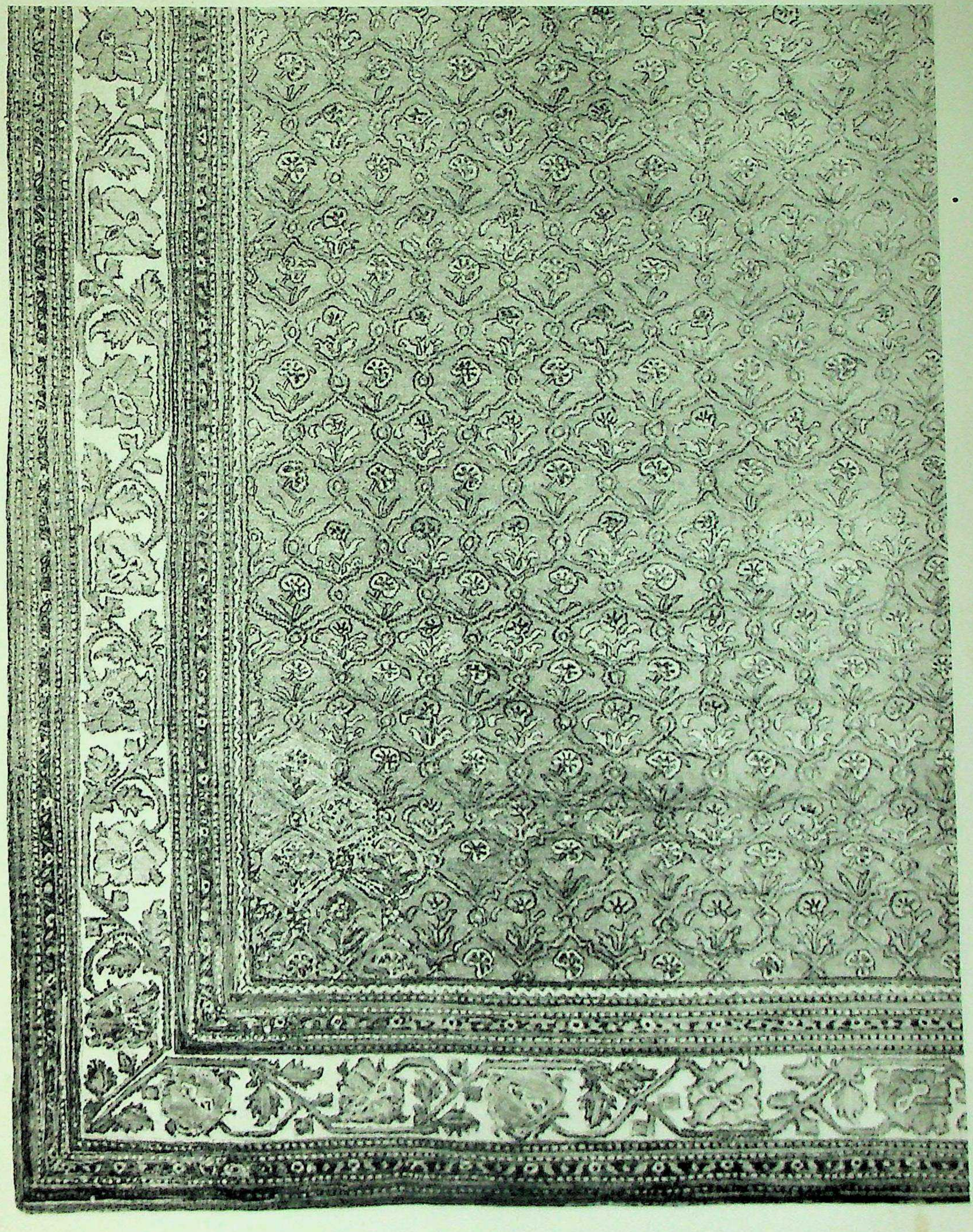
WOOLLEN PILE RUG. Srinagar, Kashmir.



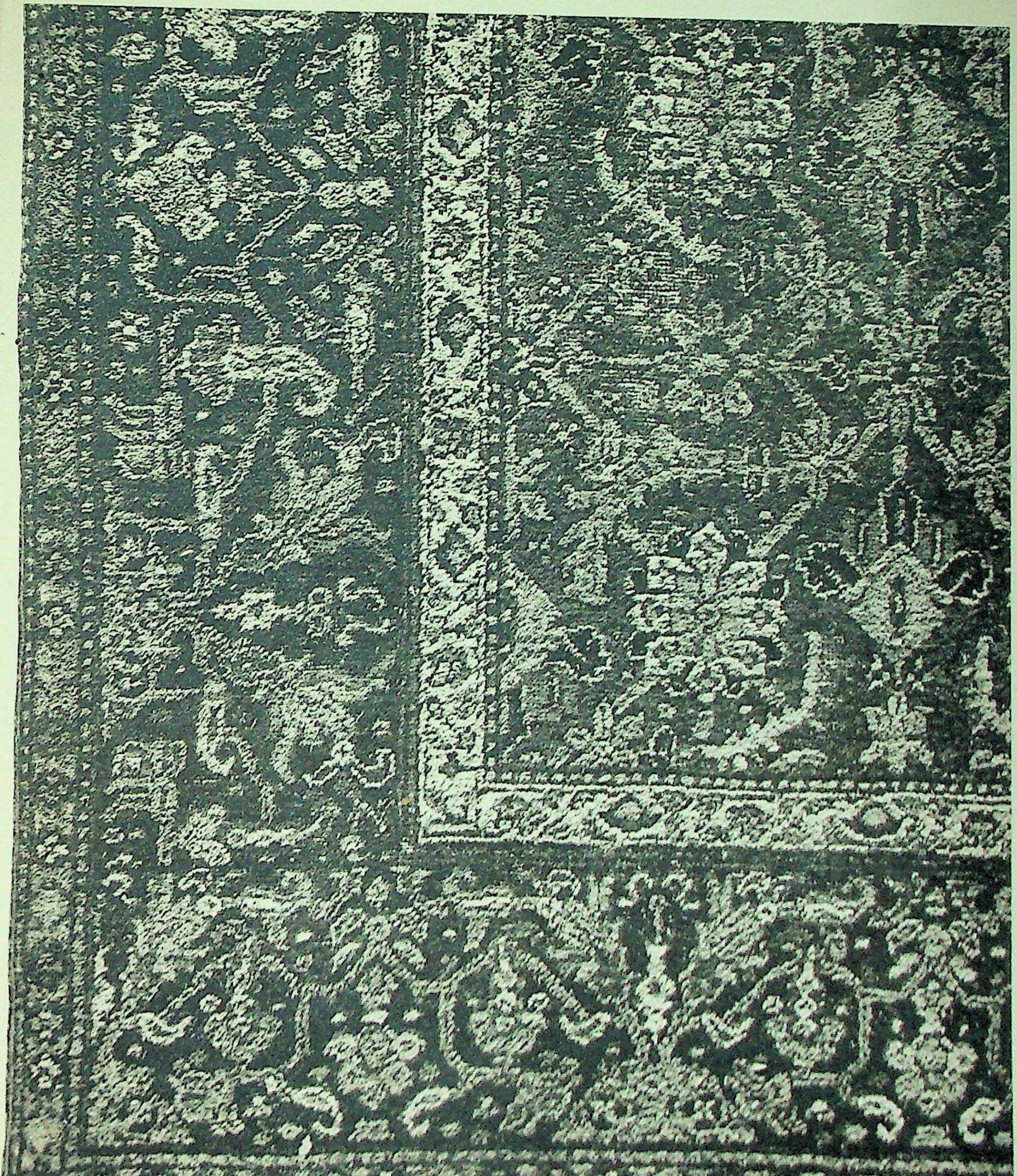
Woollen Carpet. Kashmir.



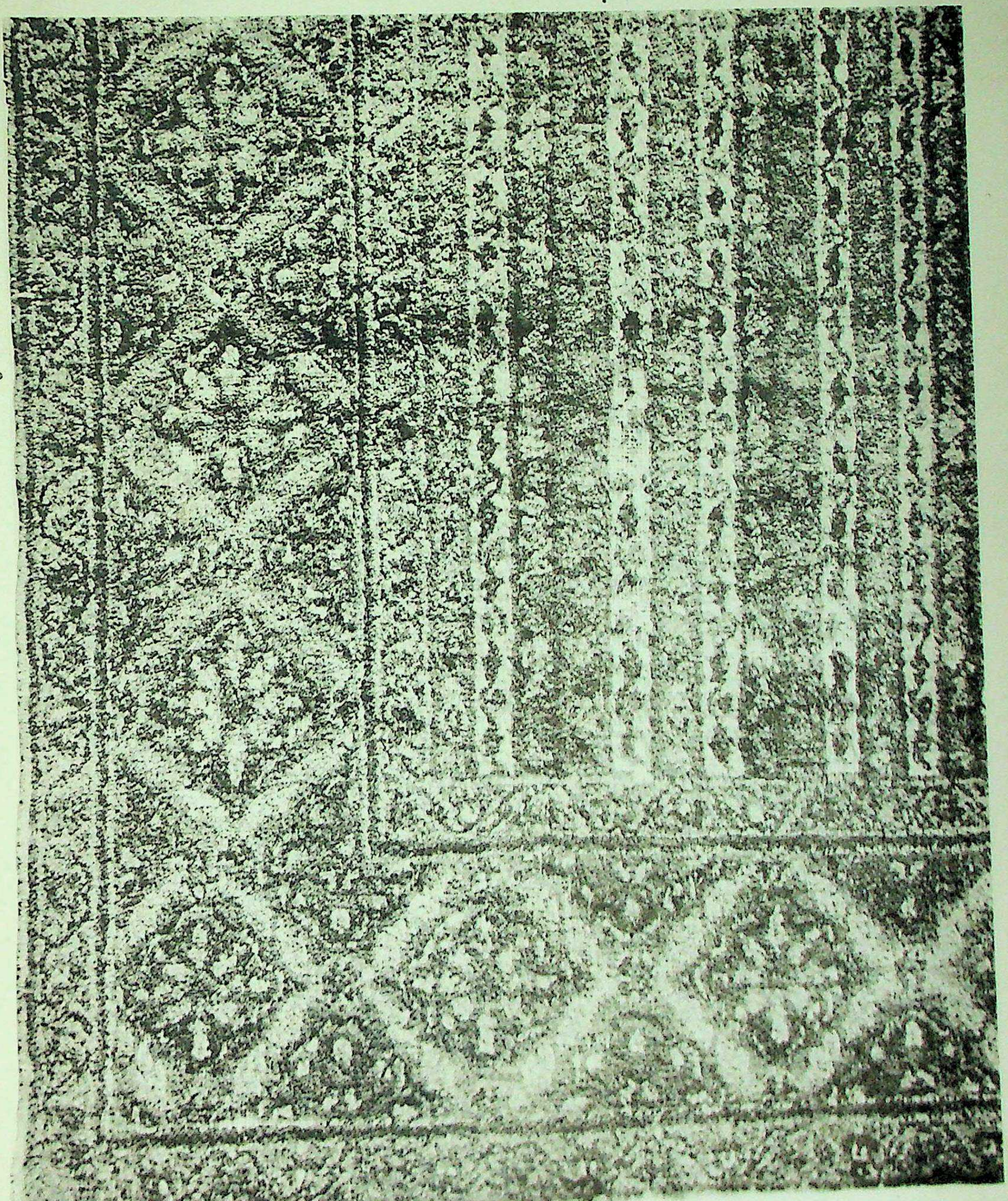
Woollen Carpet. Kashmir.



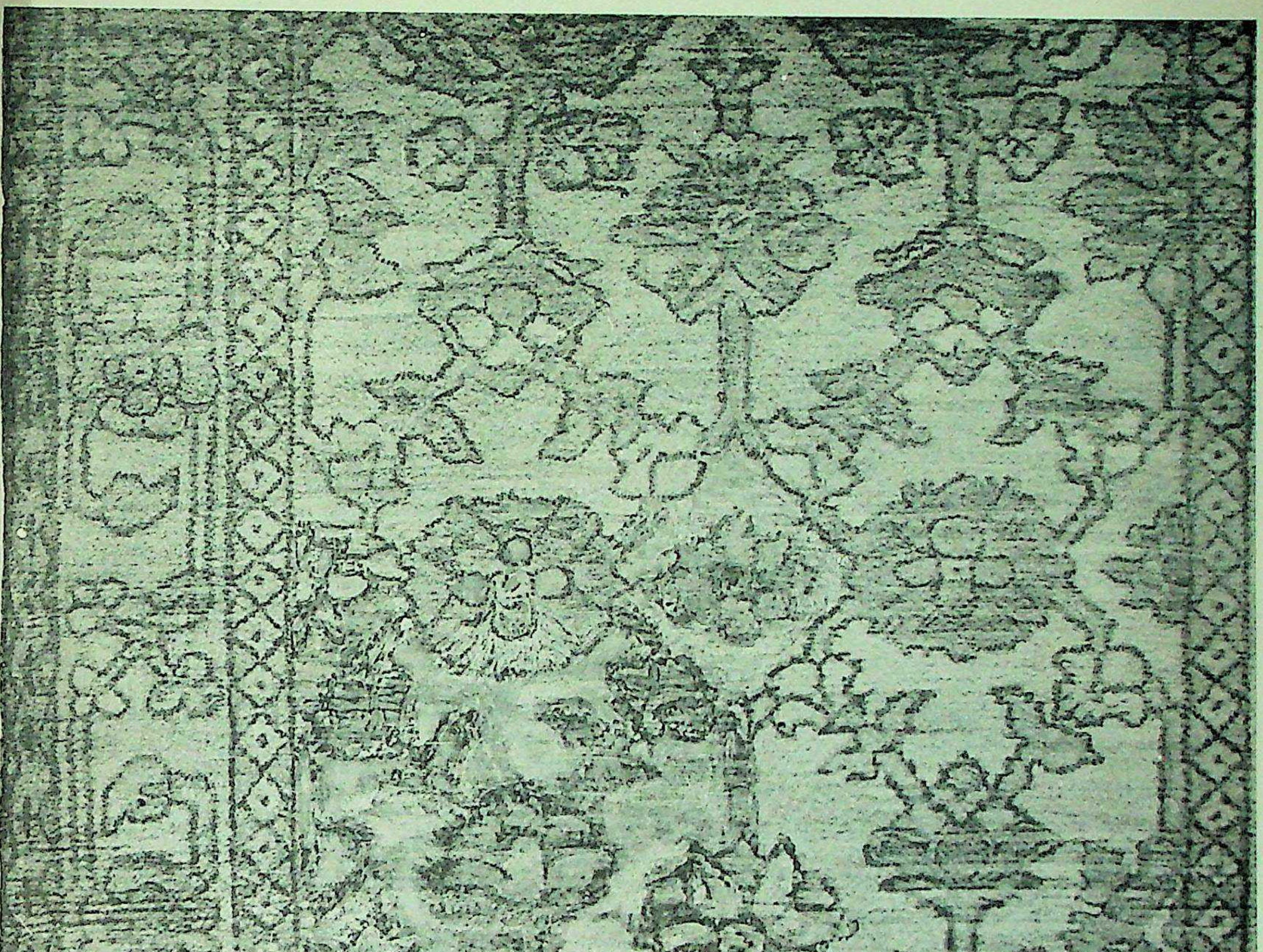
WOOLLEN CARPET. Kashmir.



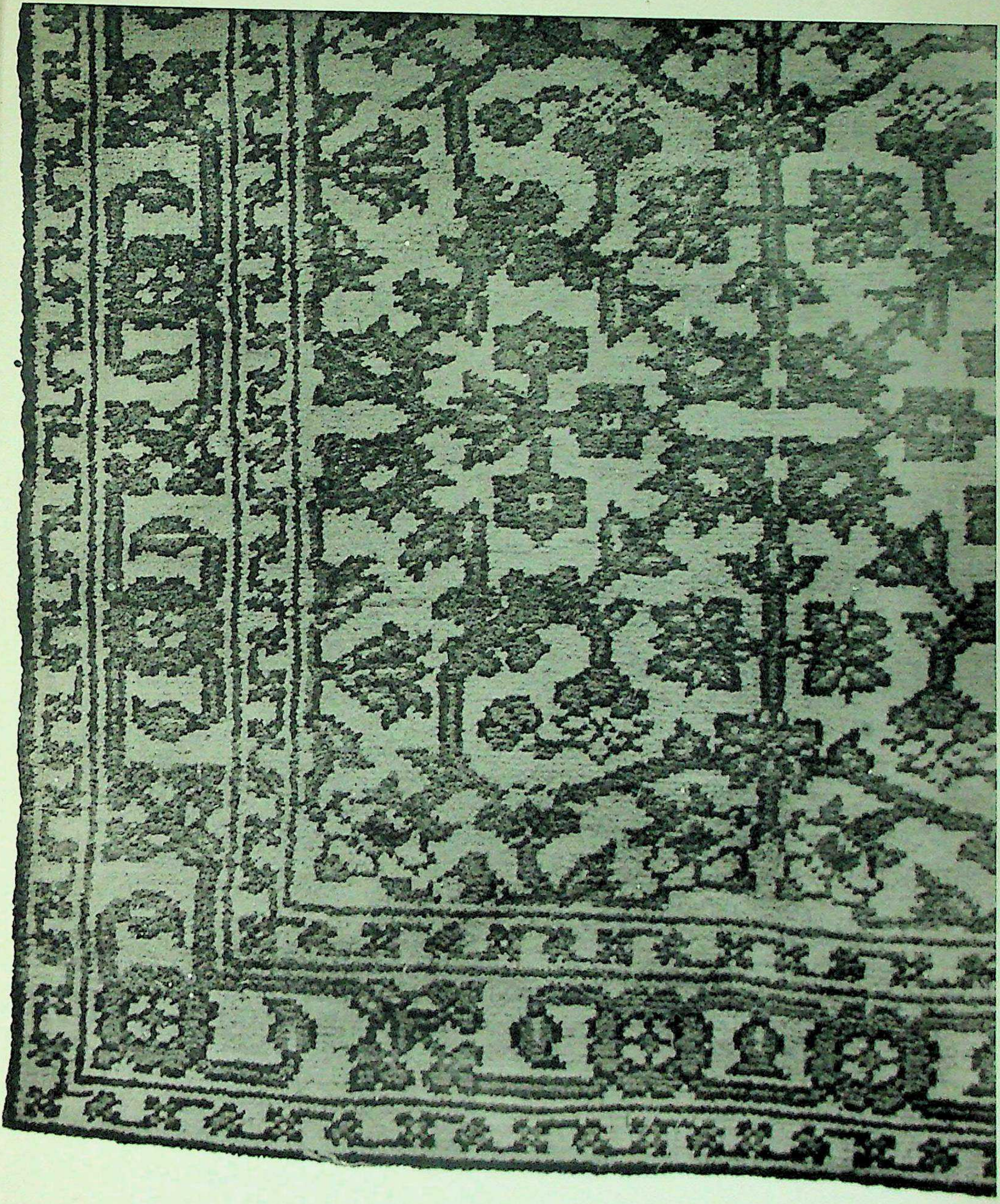
Woollen Pile Carpet. Kashmir.



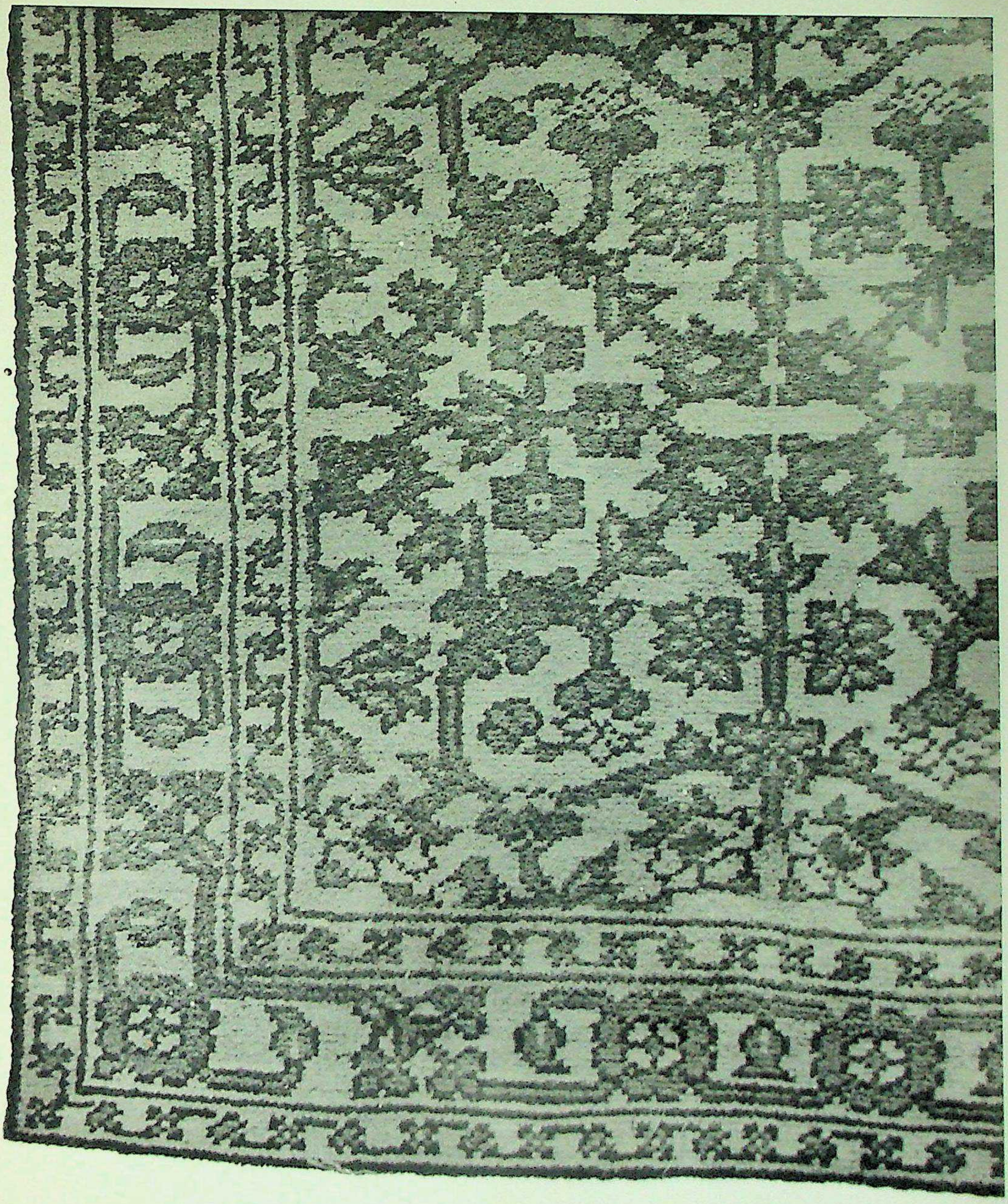
WOOLLEN CARPET. Kashmir.



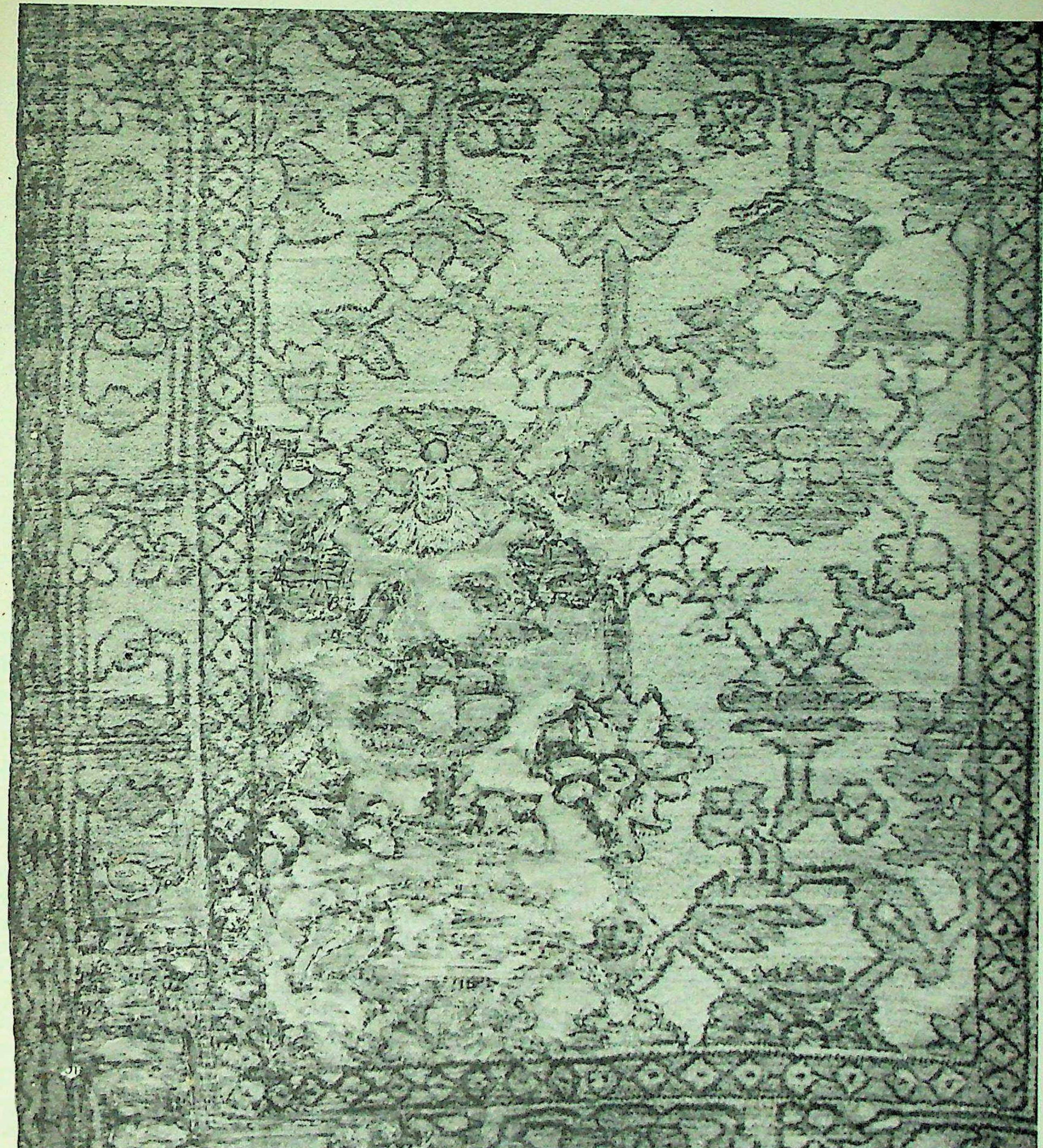
Cotton Carpet. Multan.



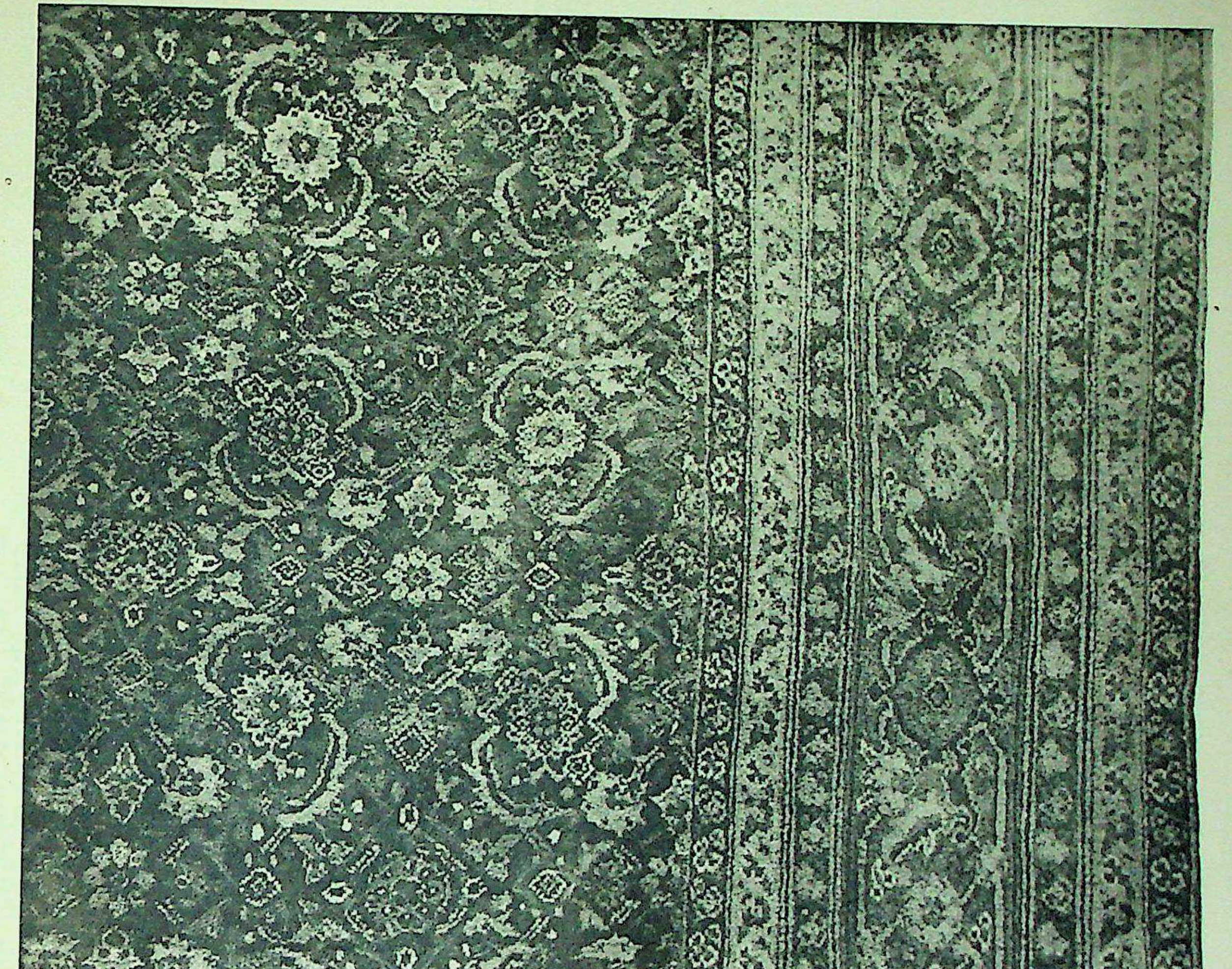
Cotton Carpet. Multan.



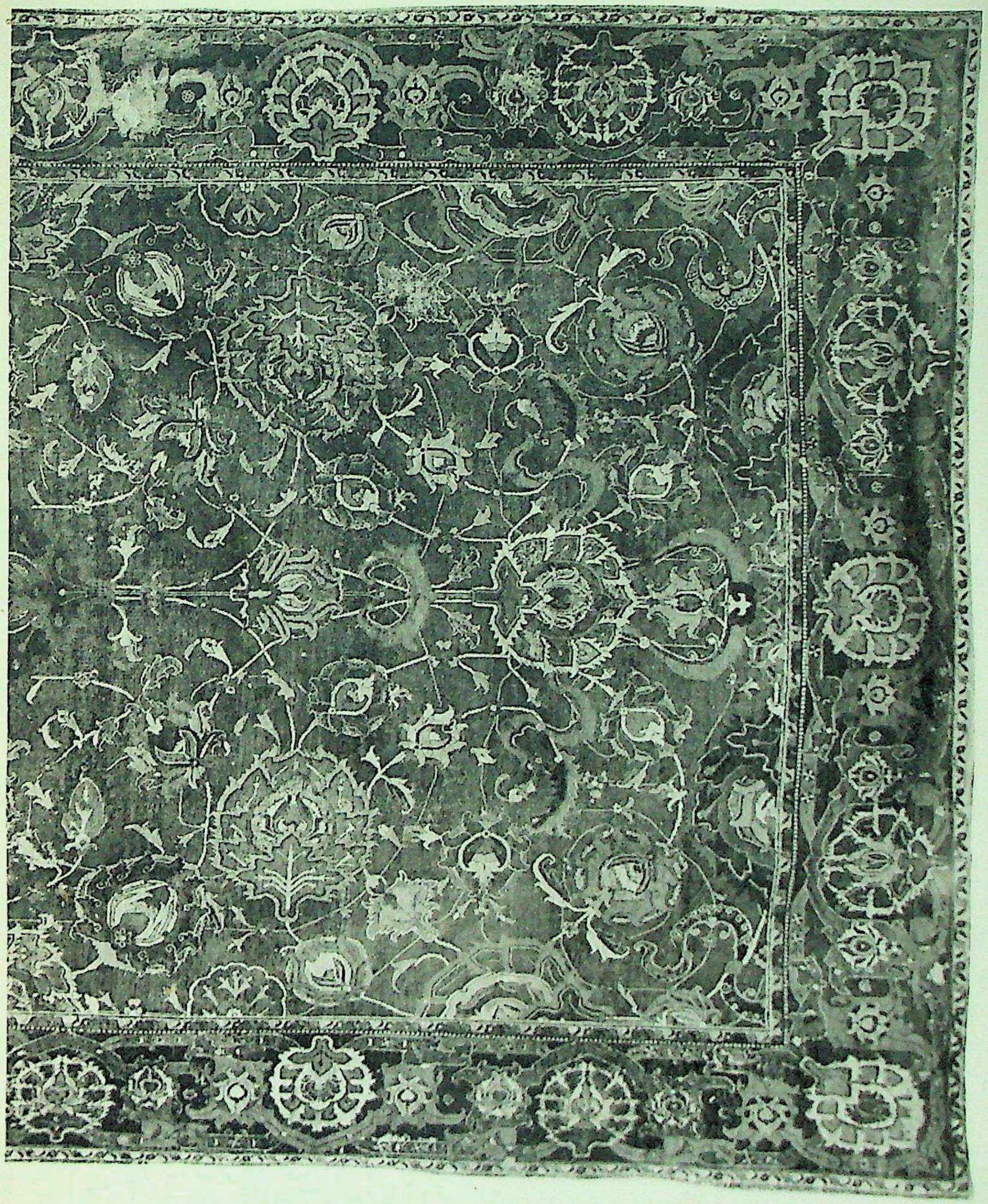
Cotton Carpet. Multan.



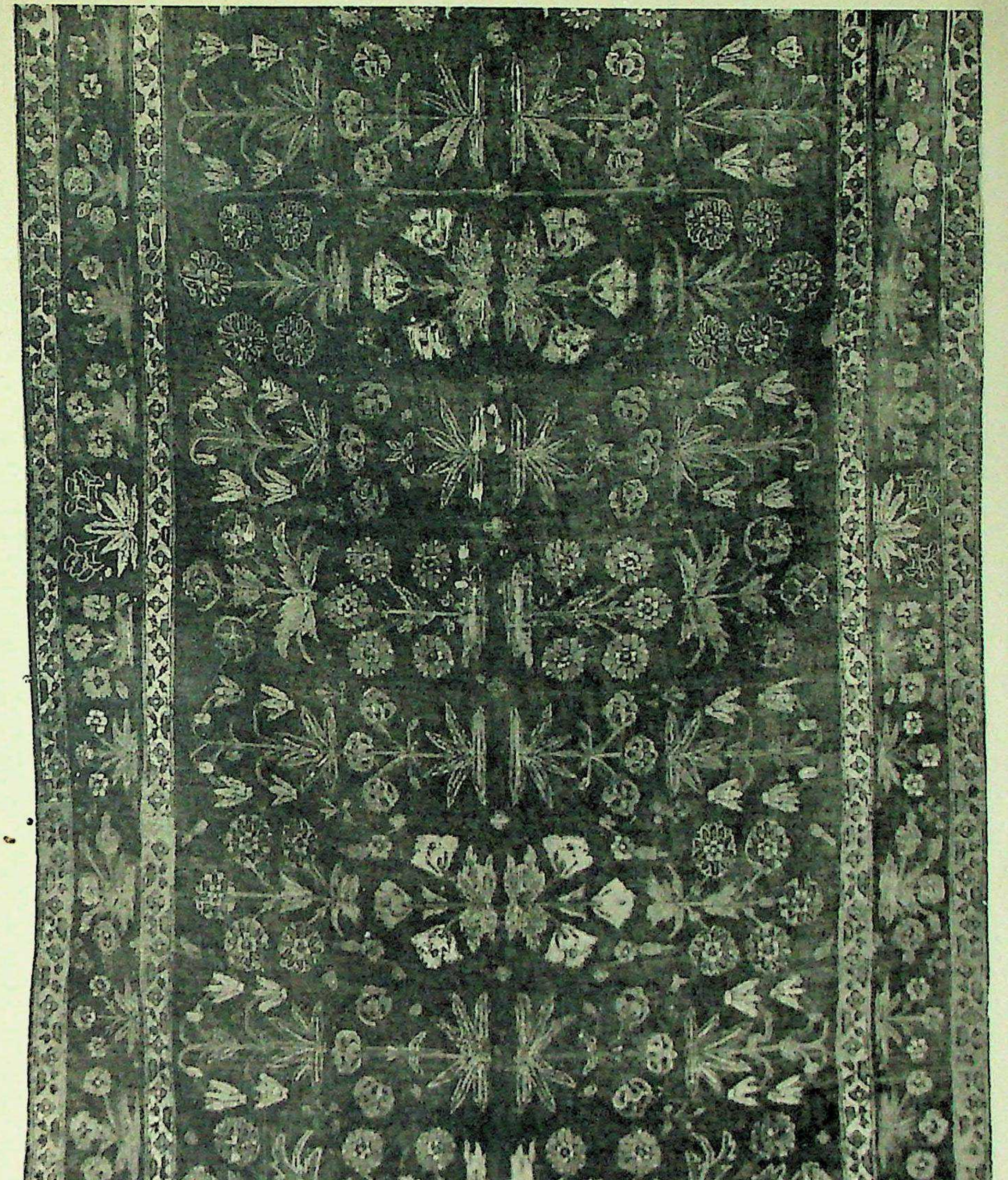
Cotton Carpet. Multan.



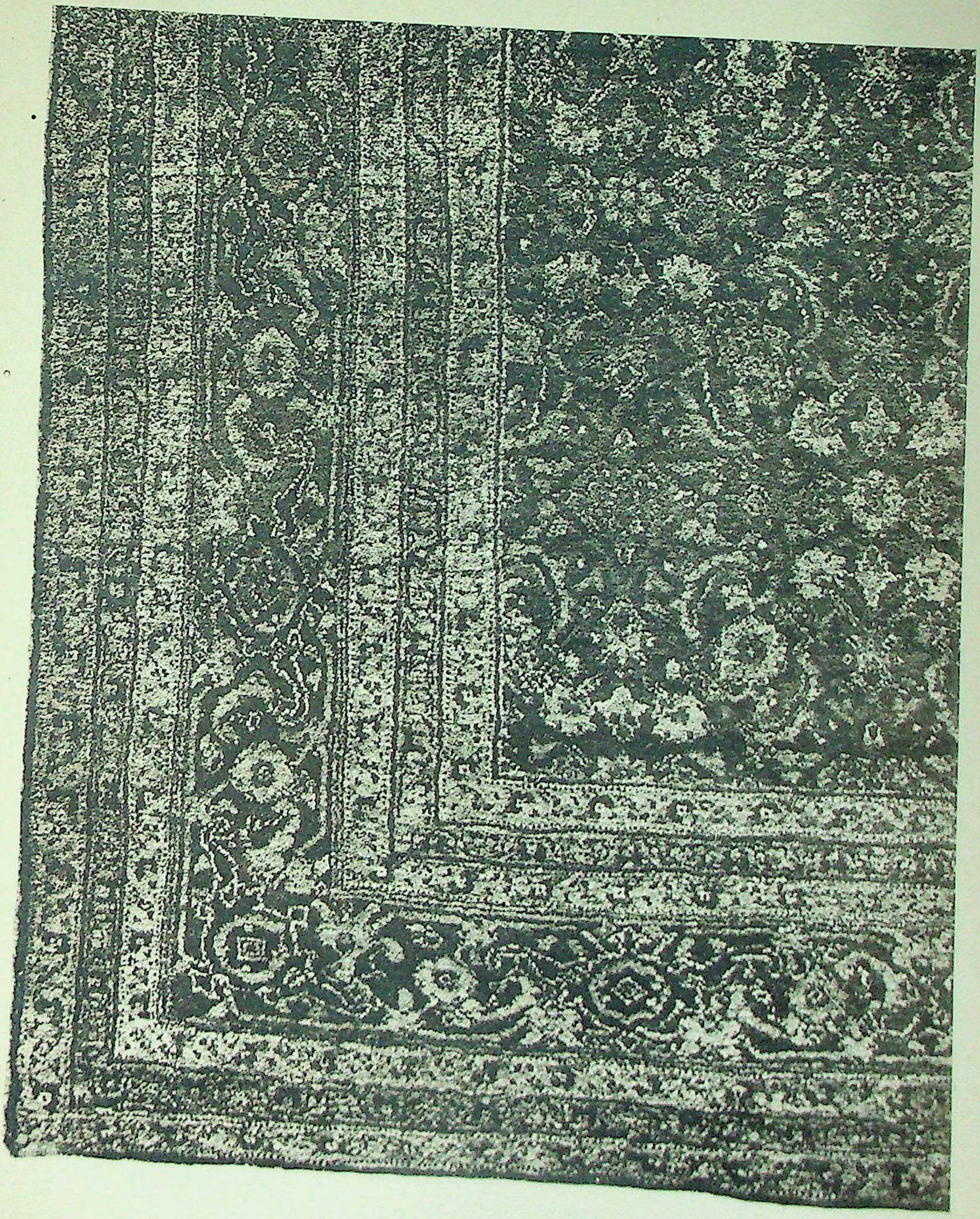
Woollen Carpet. Lahore



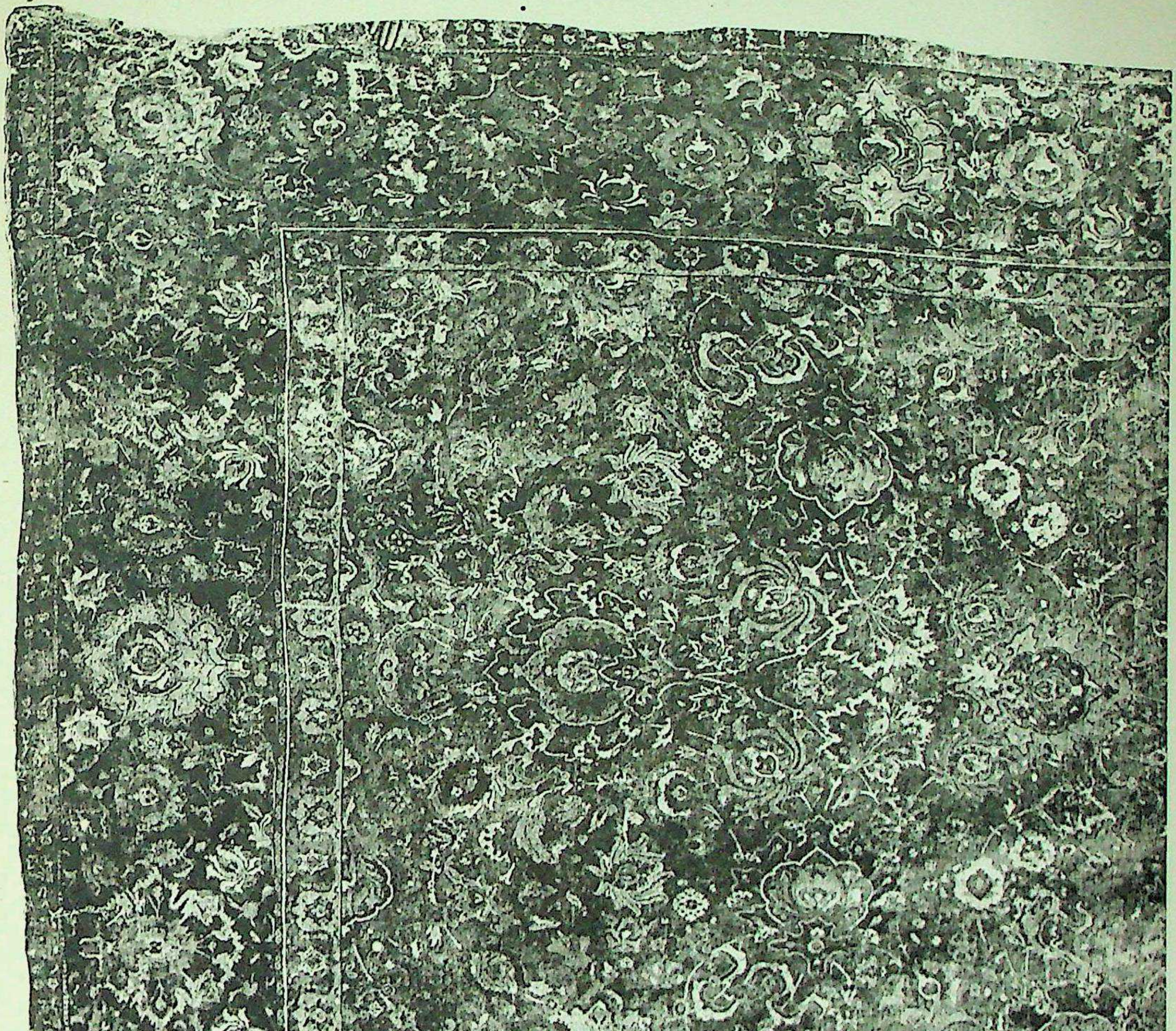
WOOLLEN CARPET. Lahore.



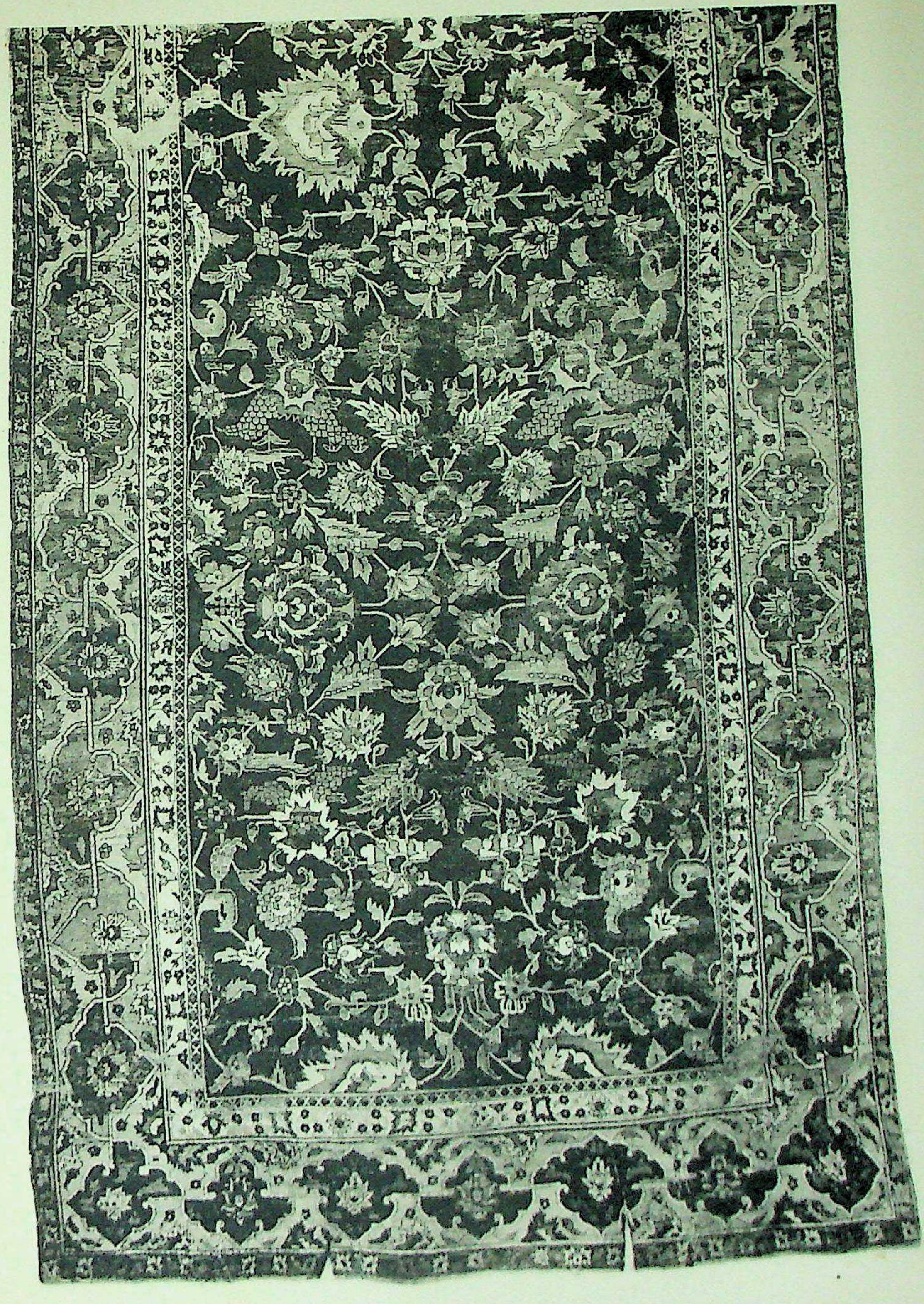
Woollen Carpet. Lahore.



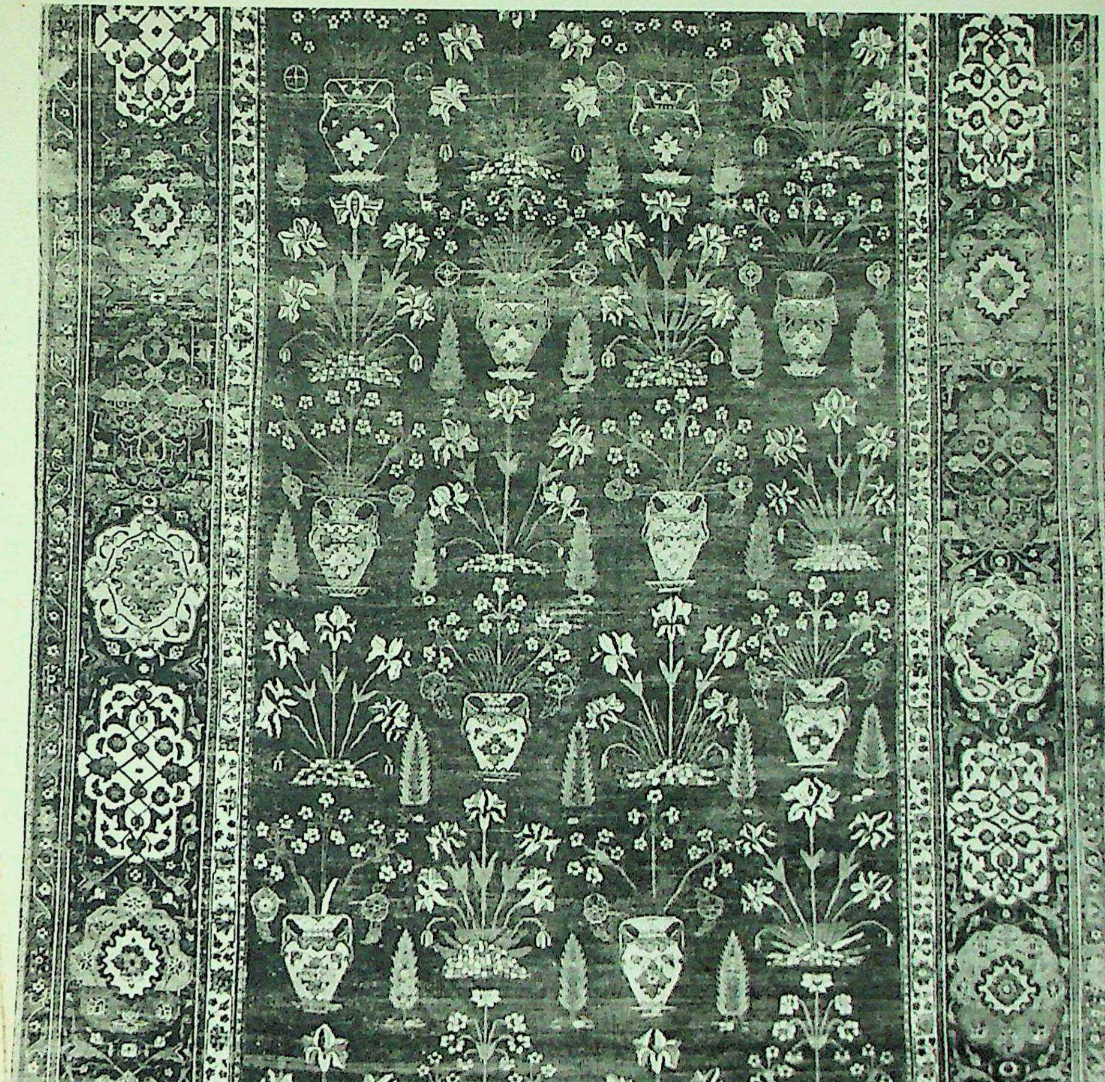
Woollen Pile Carpet. Panjab.



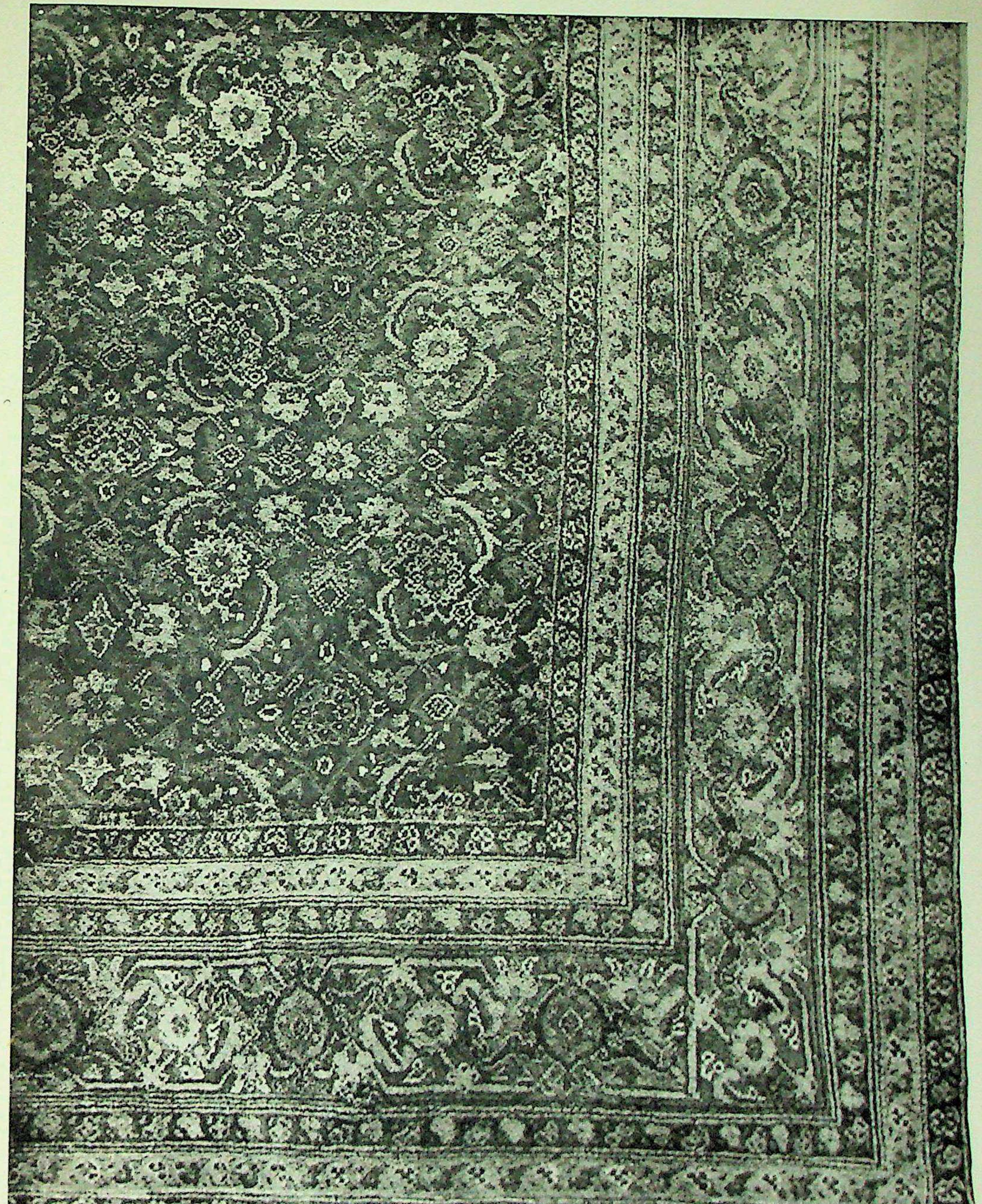
WOOLLEN CARPET. Lahore.



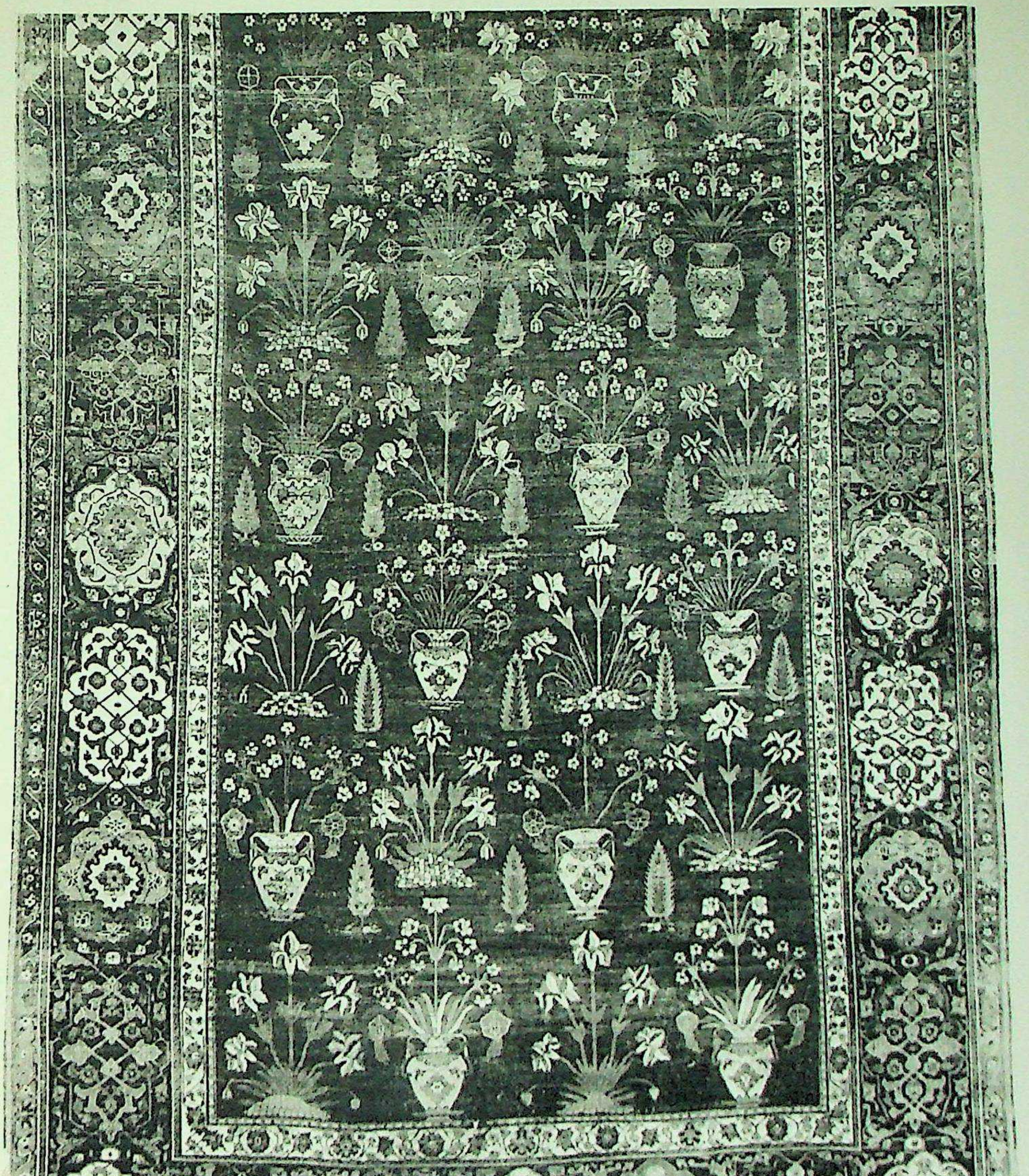
WOOLLEN CARPET. Lahore.



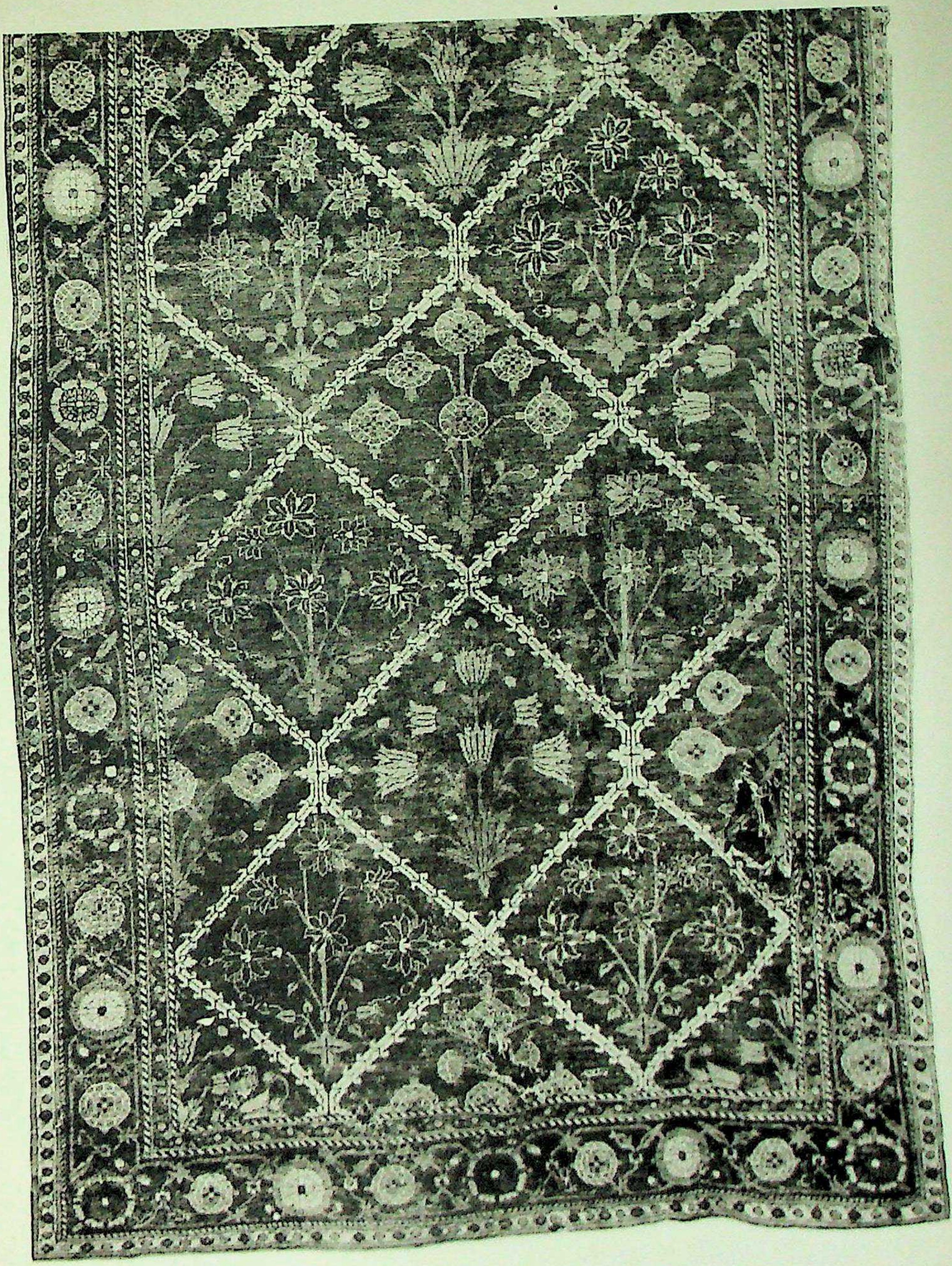
WOOLLEN CARPET. Lahore.



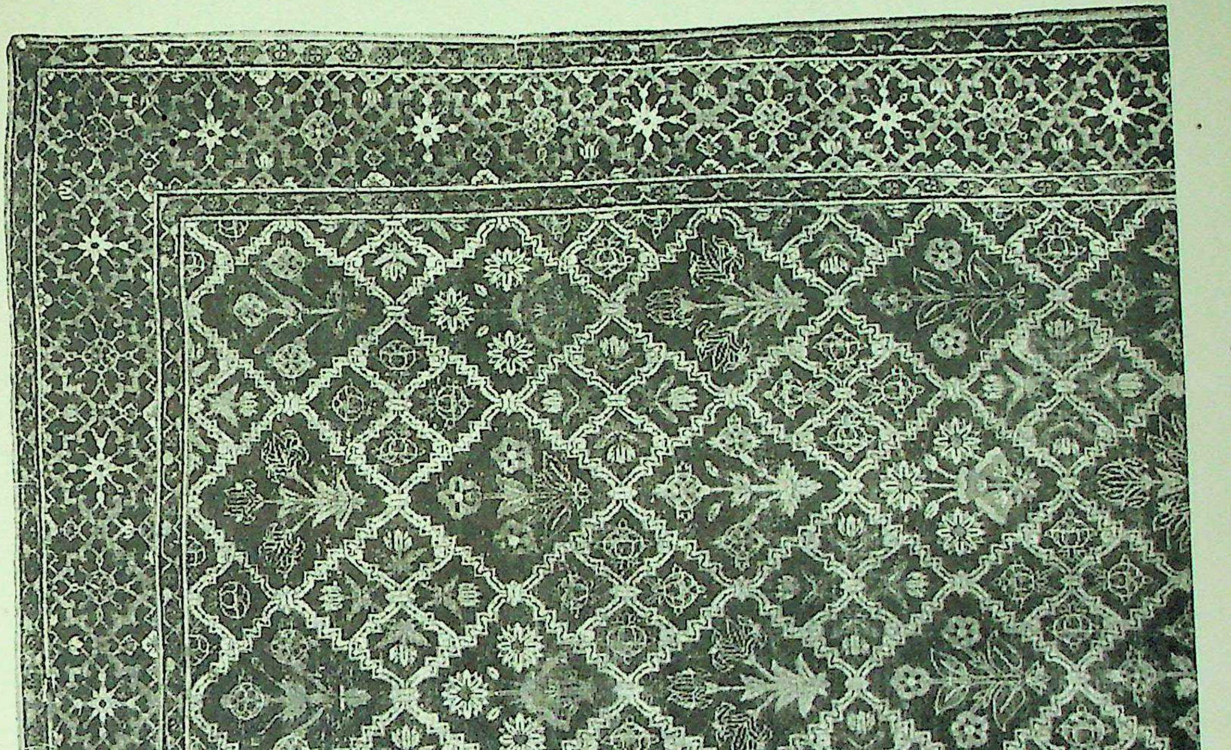
Woollen Carpet. Lahore.



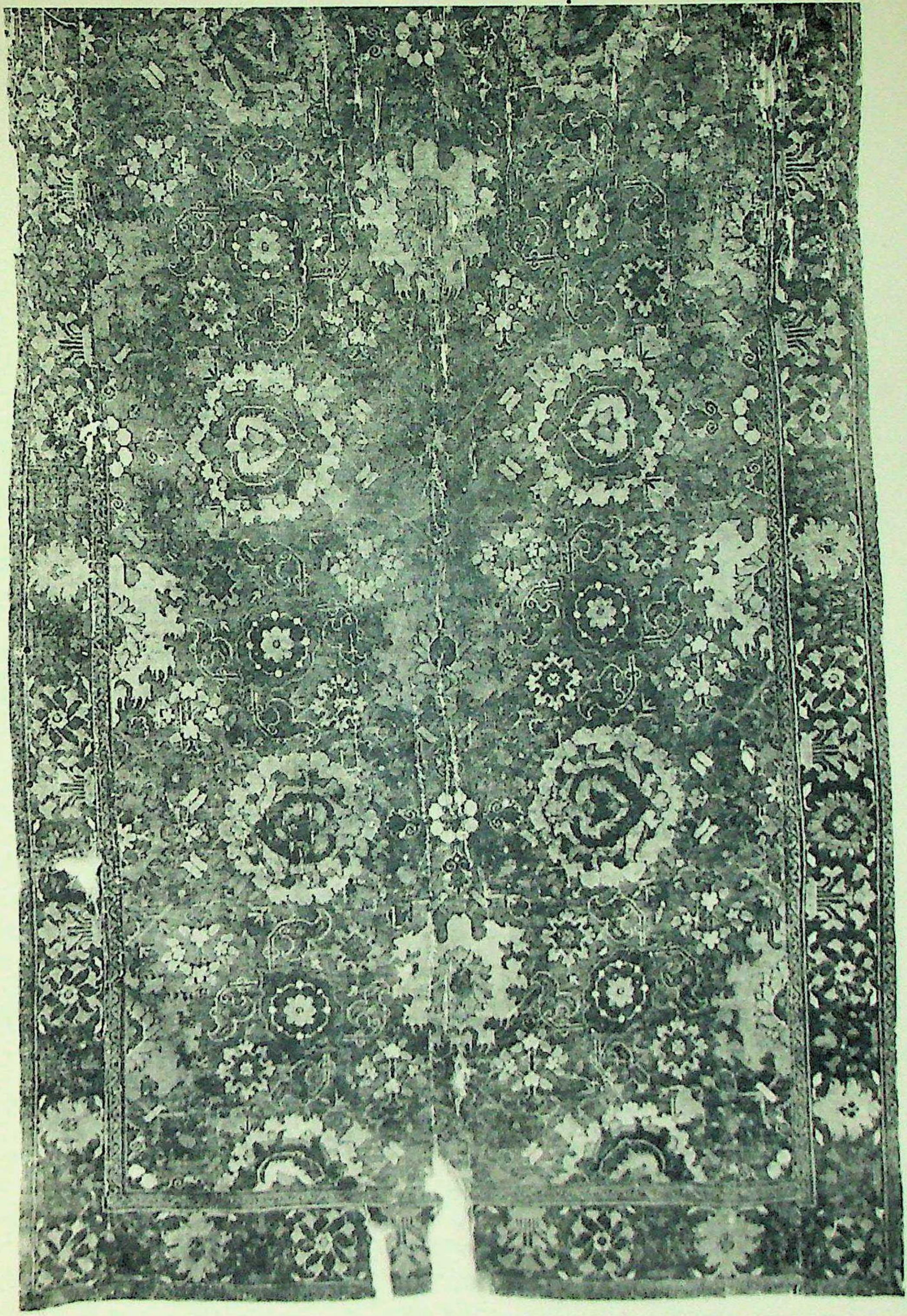
WOOLLEN CARPET. Lahore.



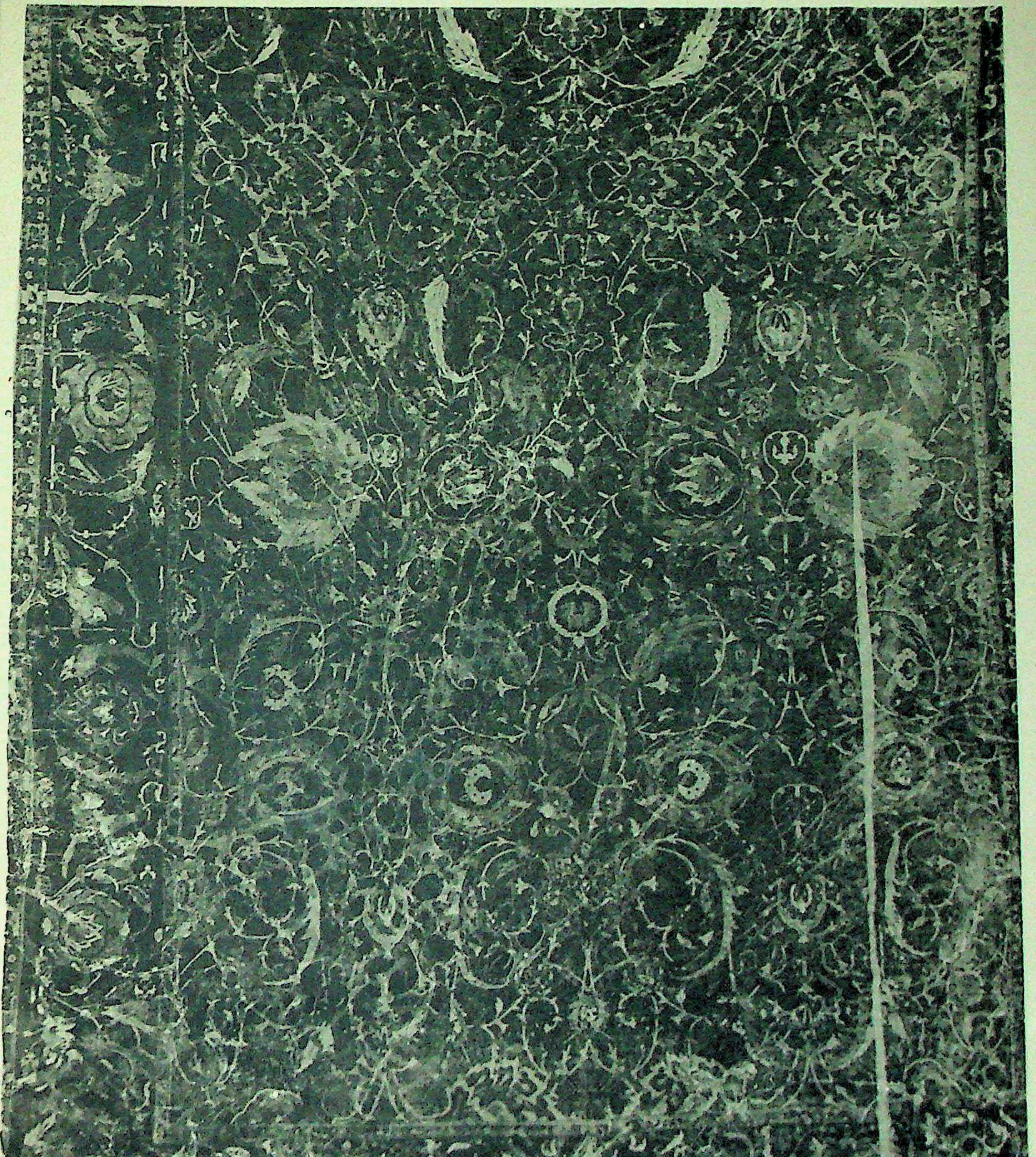
Woollen Carpet. Lahore.



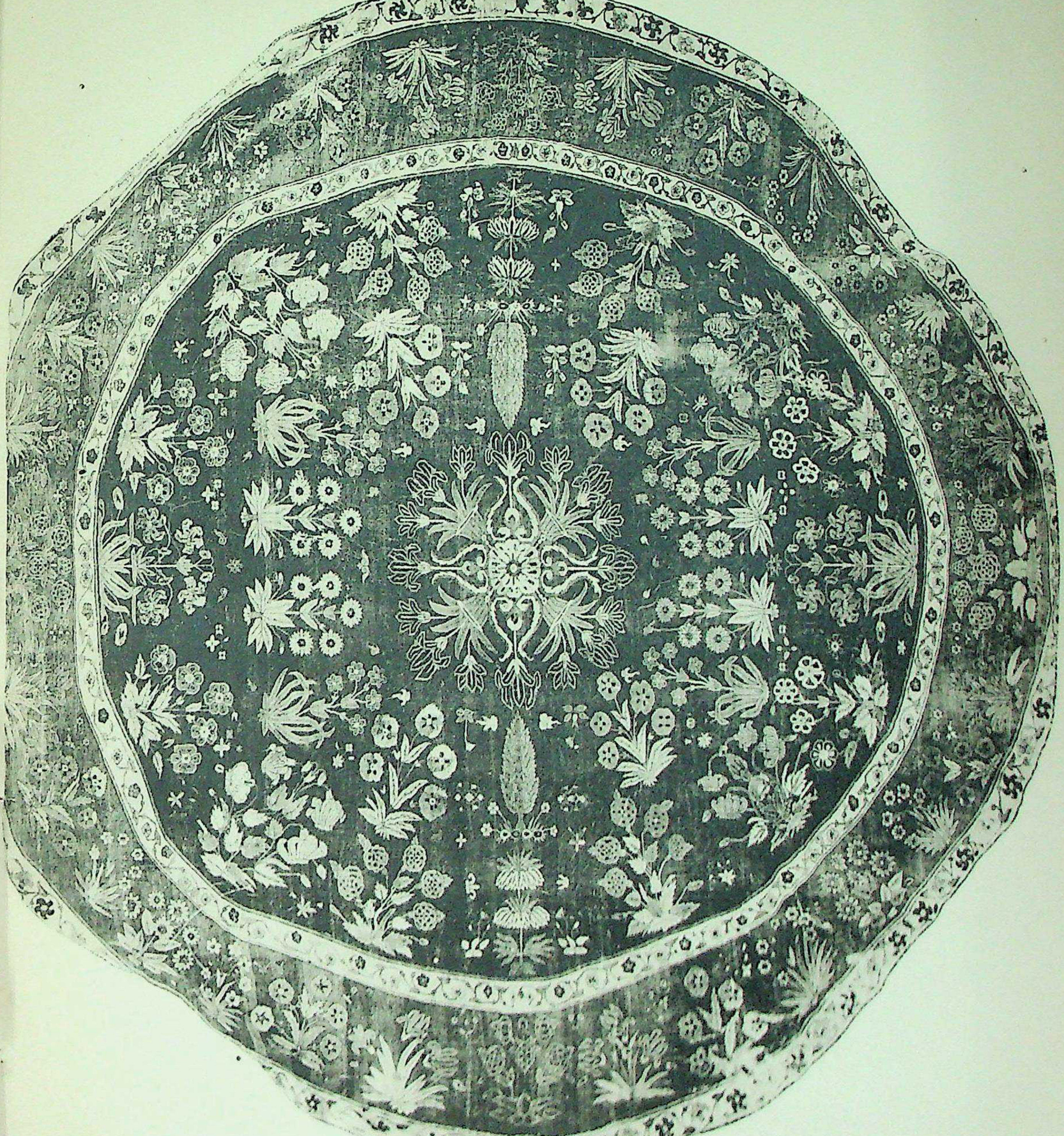
WOOLLEN CARPET. Lahore.



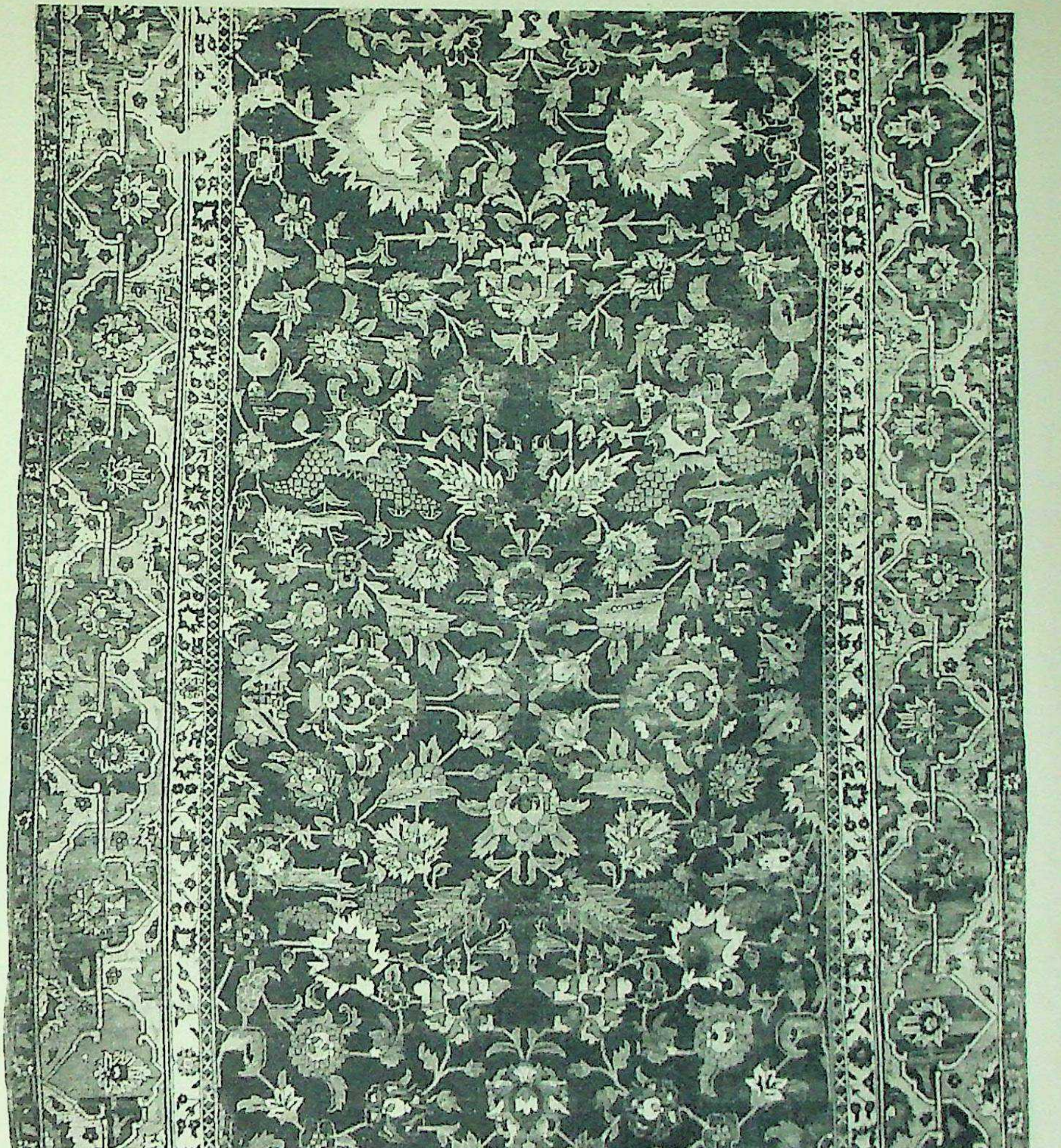
WOOLLEN CARPET. Lahore.



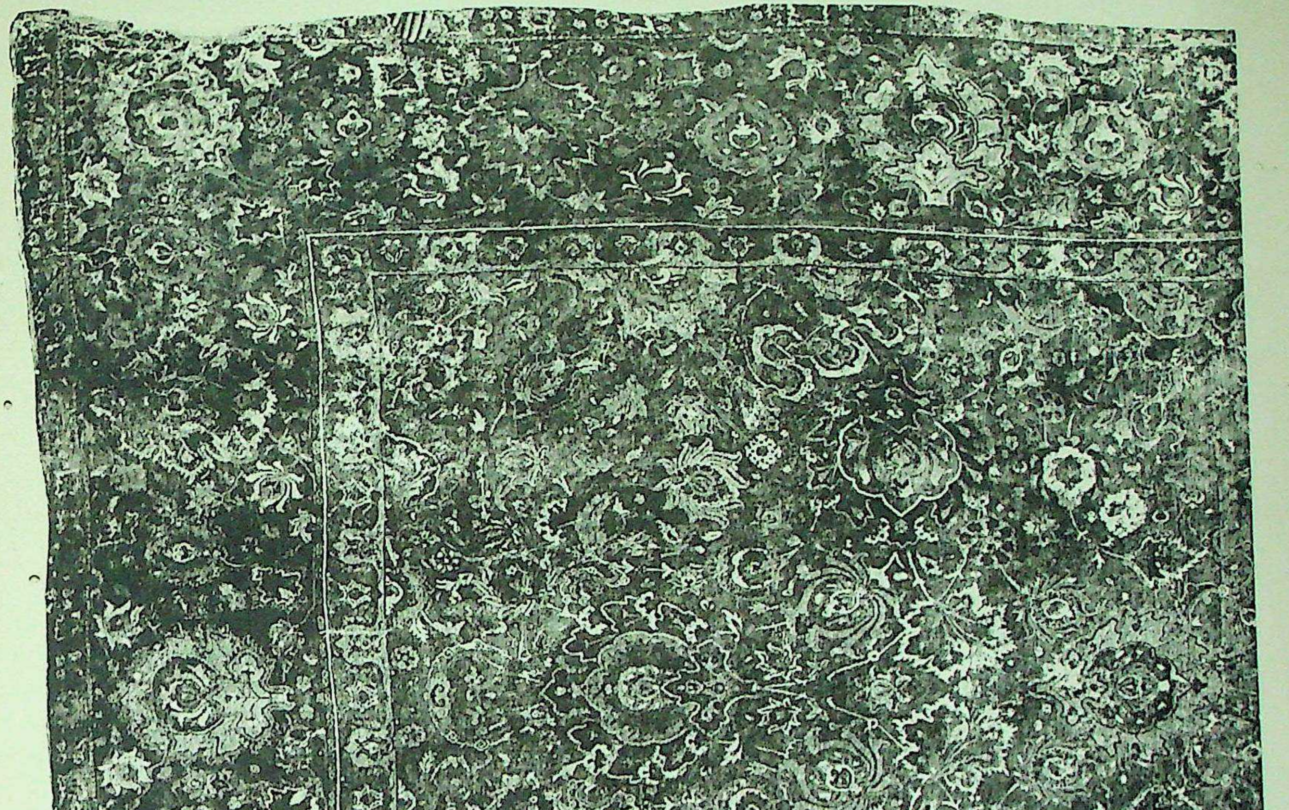
WOOLLEN CARPET. Lahore.



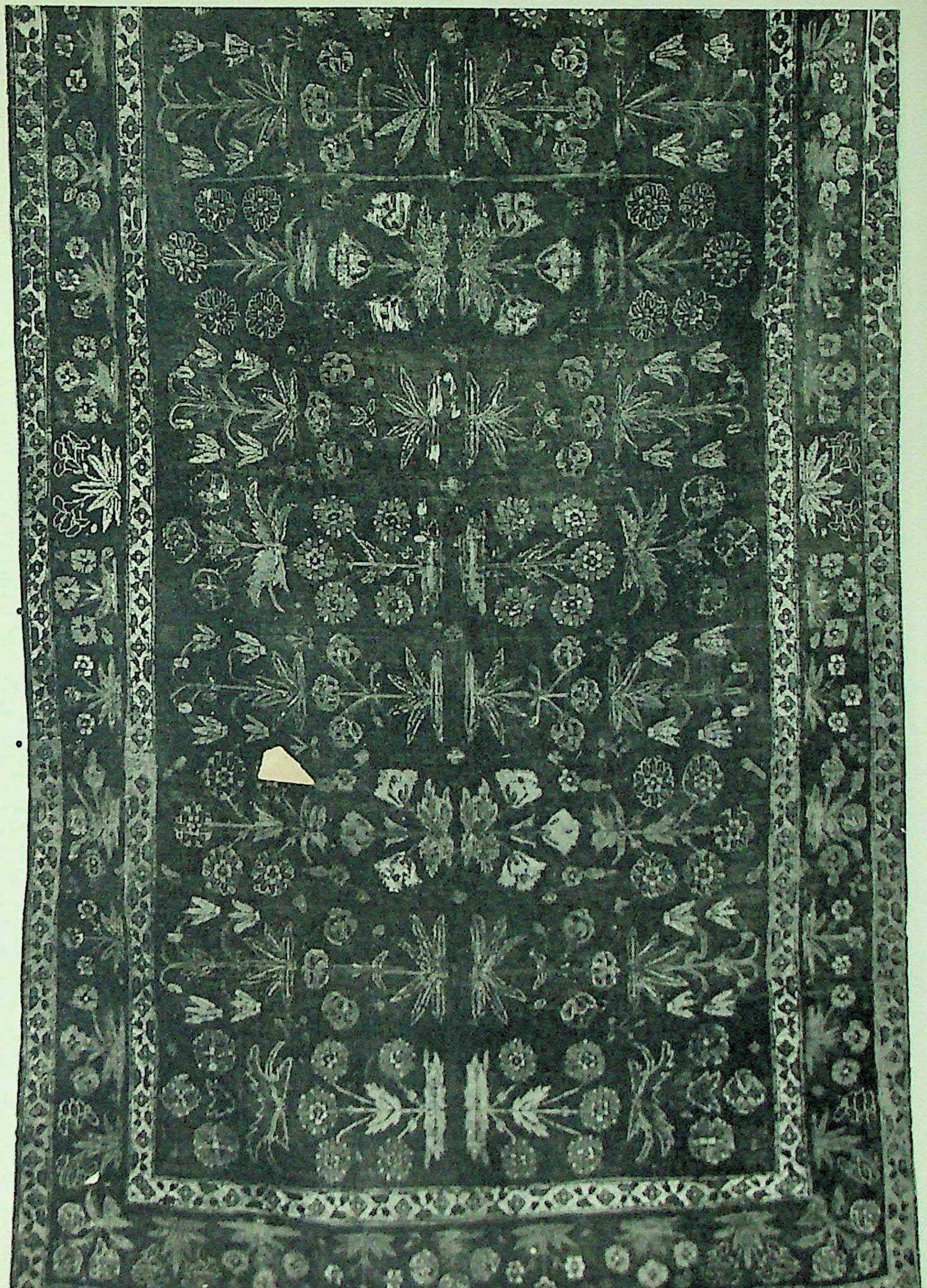
WOOLLEN CARPET. Lahore.



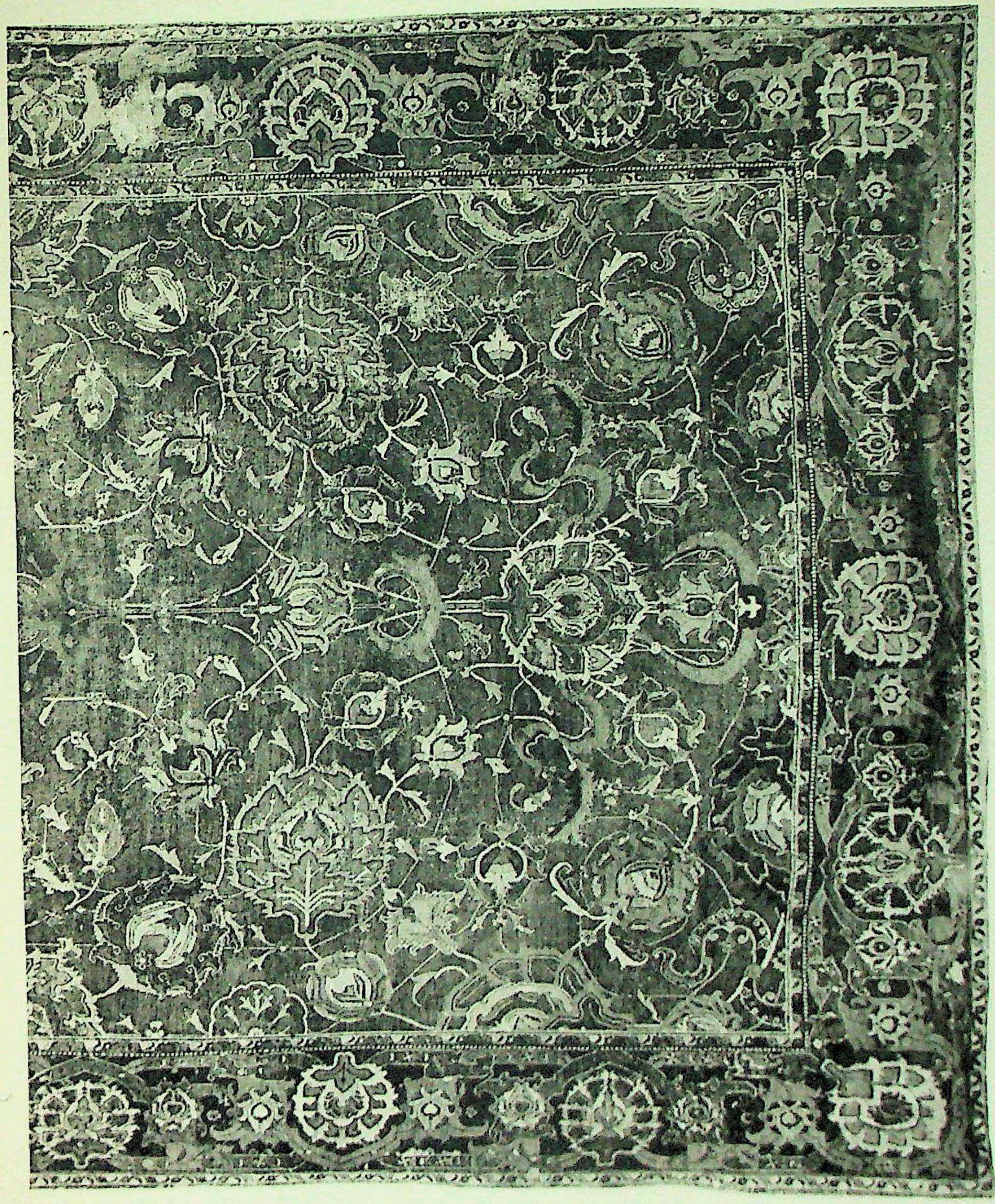
Woollen Carpet. Lahore.



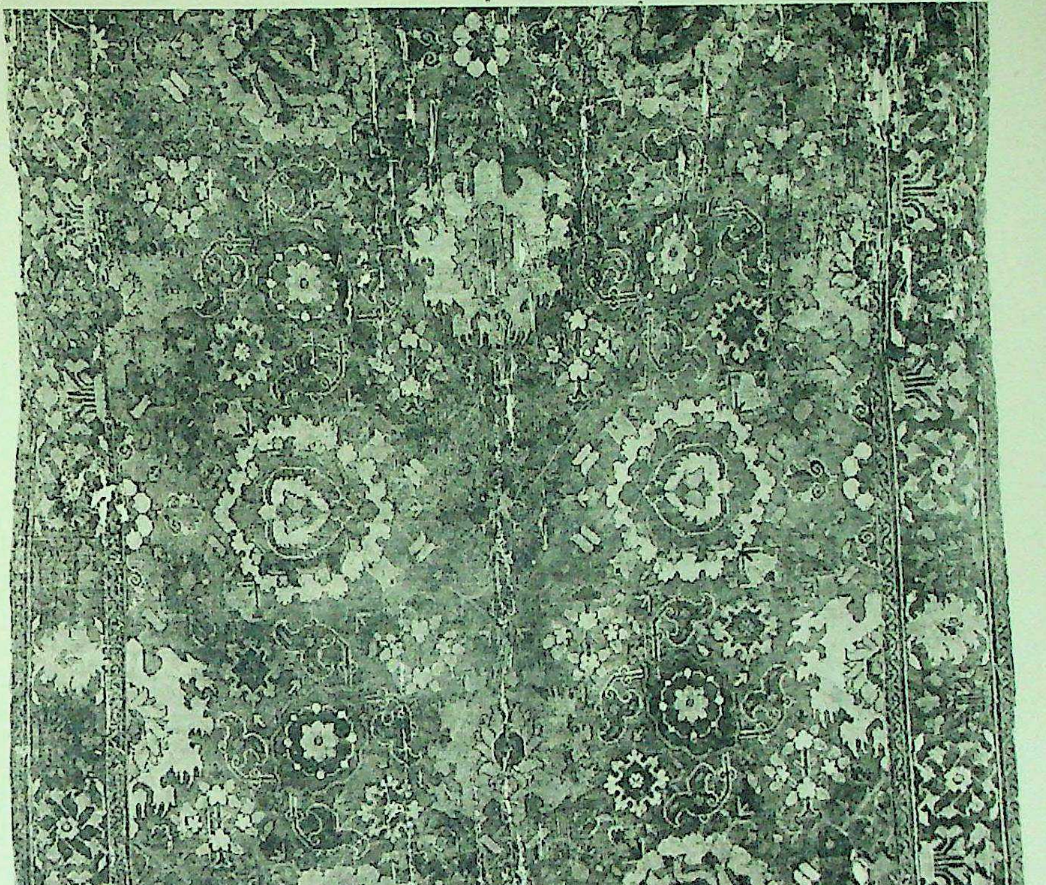
Woollen Carpet. Lahore.



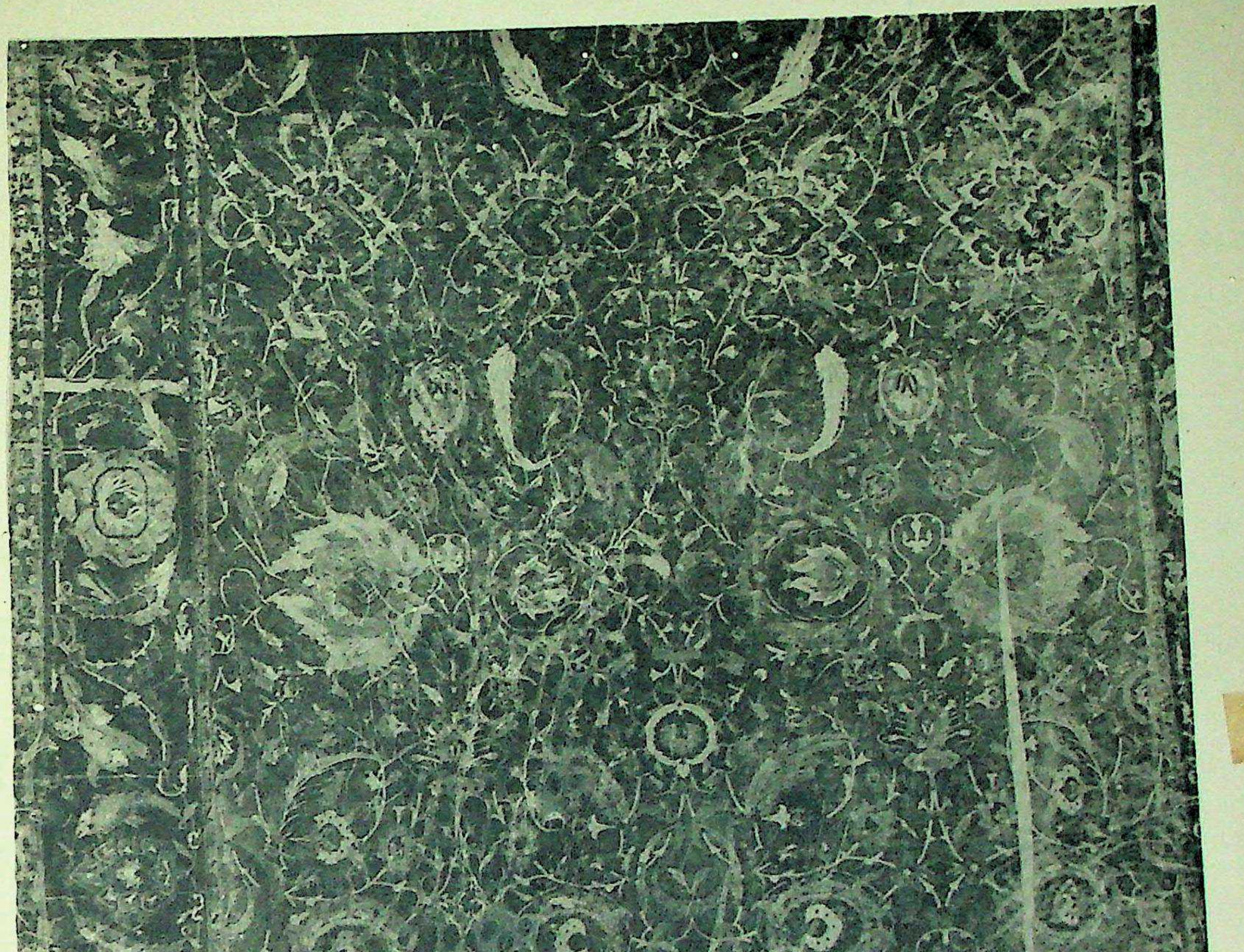
WOOLLEN CARPET. Lahore.



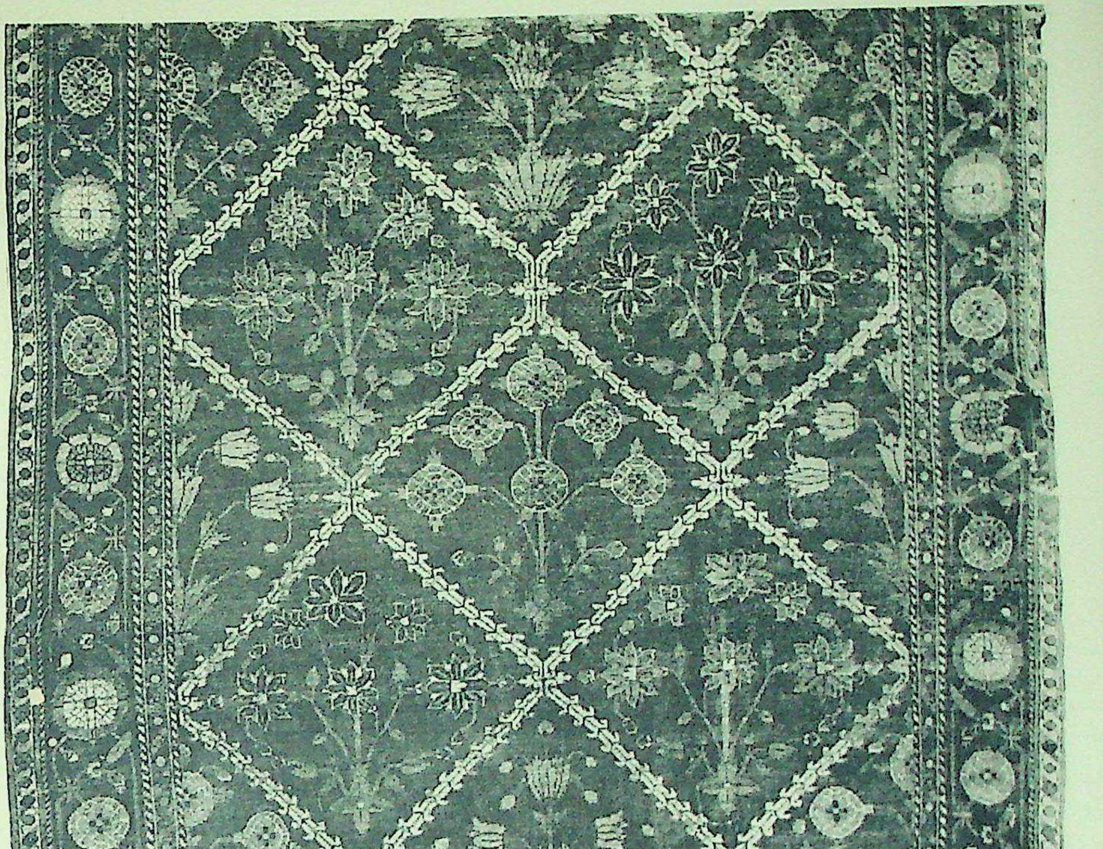
Woollen Carpet. Lahore.



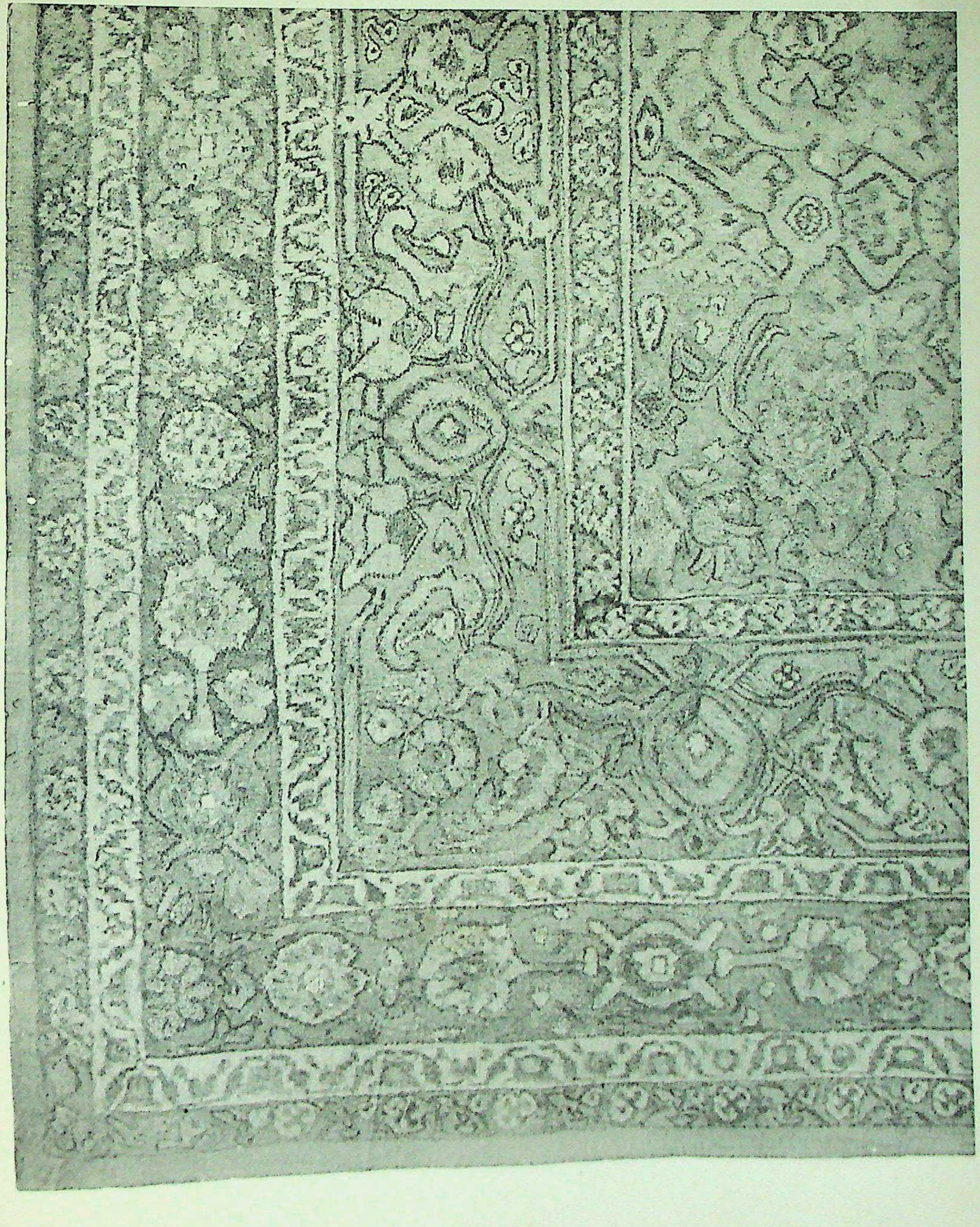
WOOLLEN CARPET. Lahore.



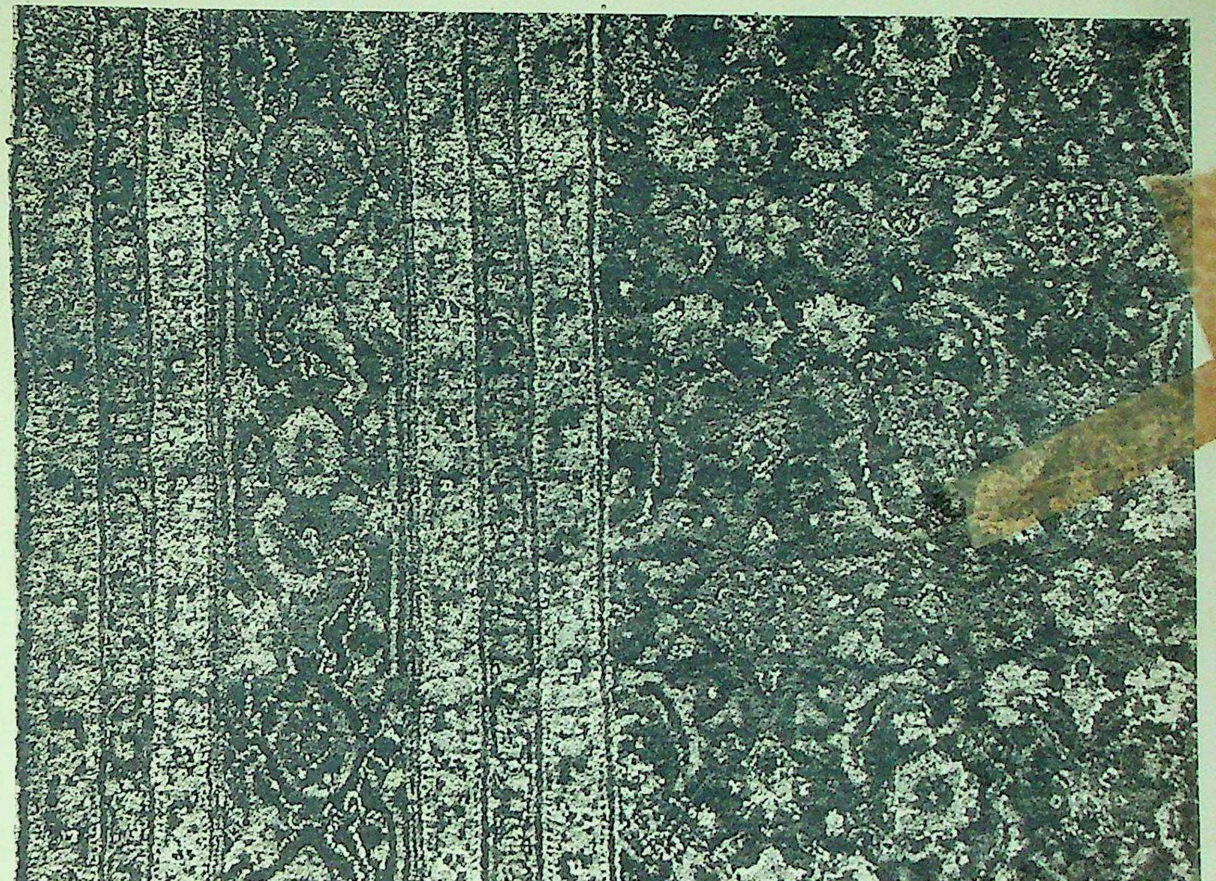
WOOLLEN CARPET. Lahore.



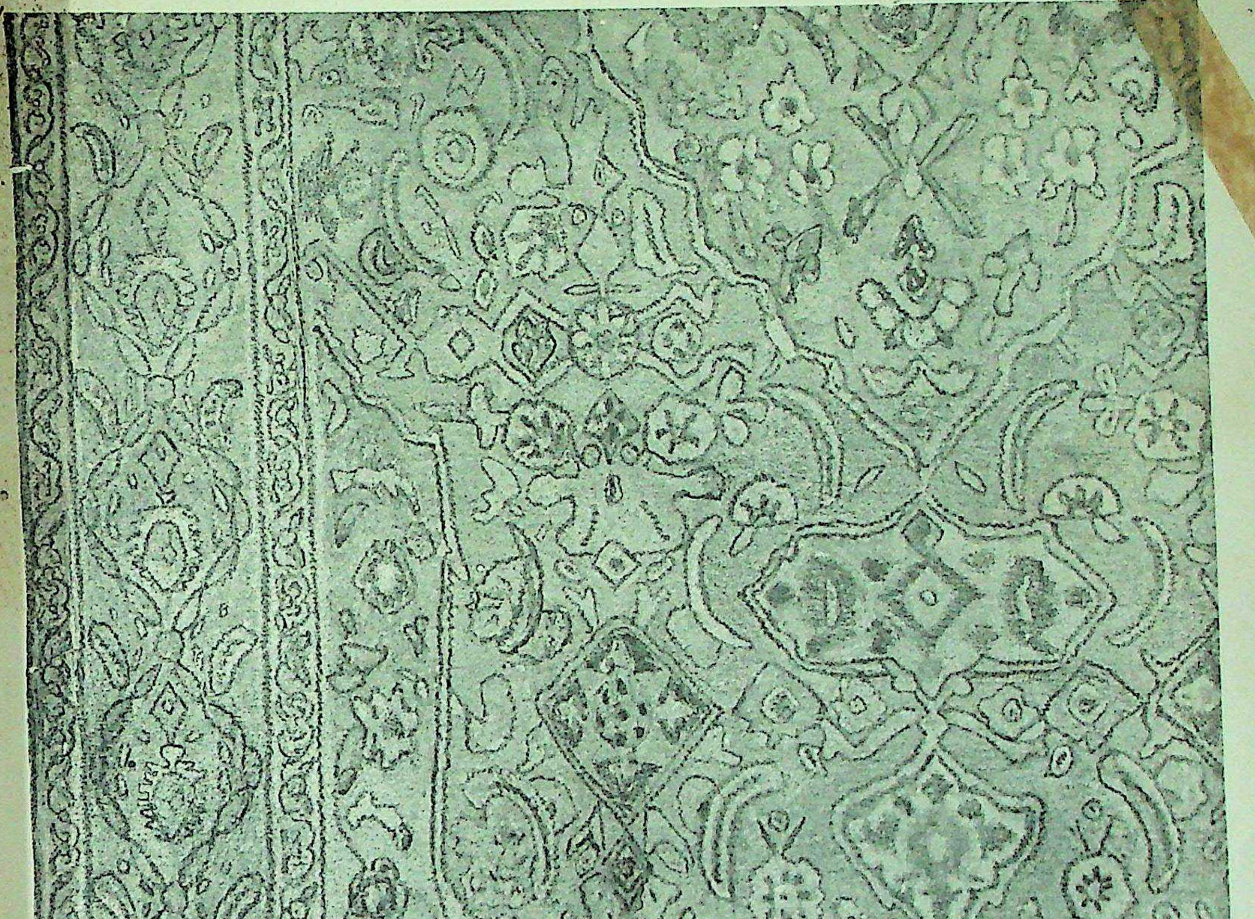
Woollen Carpet. Lahore.



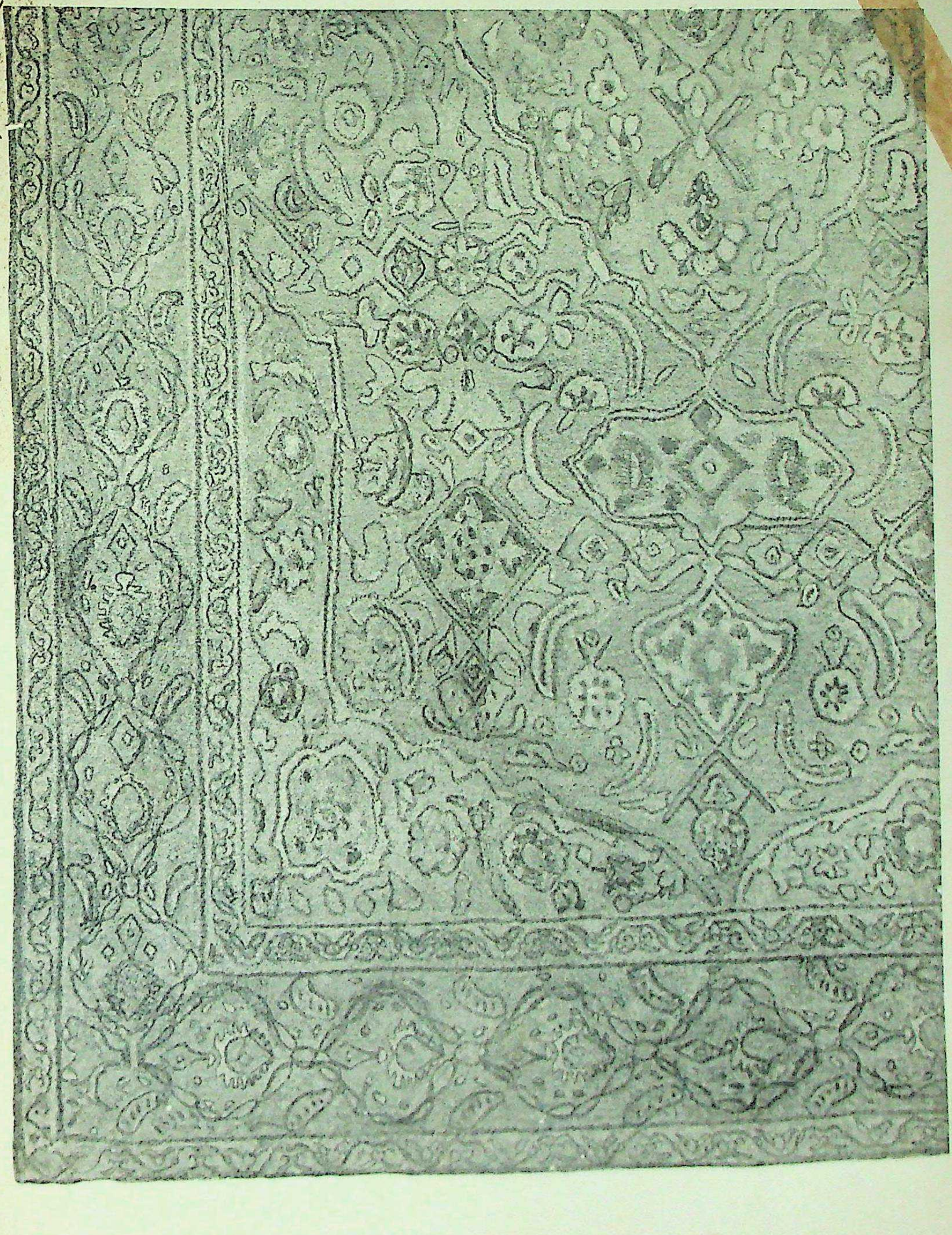
Woollen Pile Carpet. Panjab.



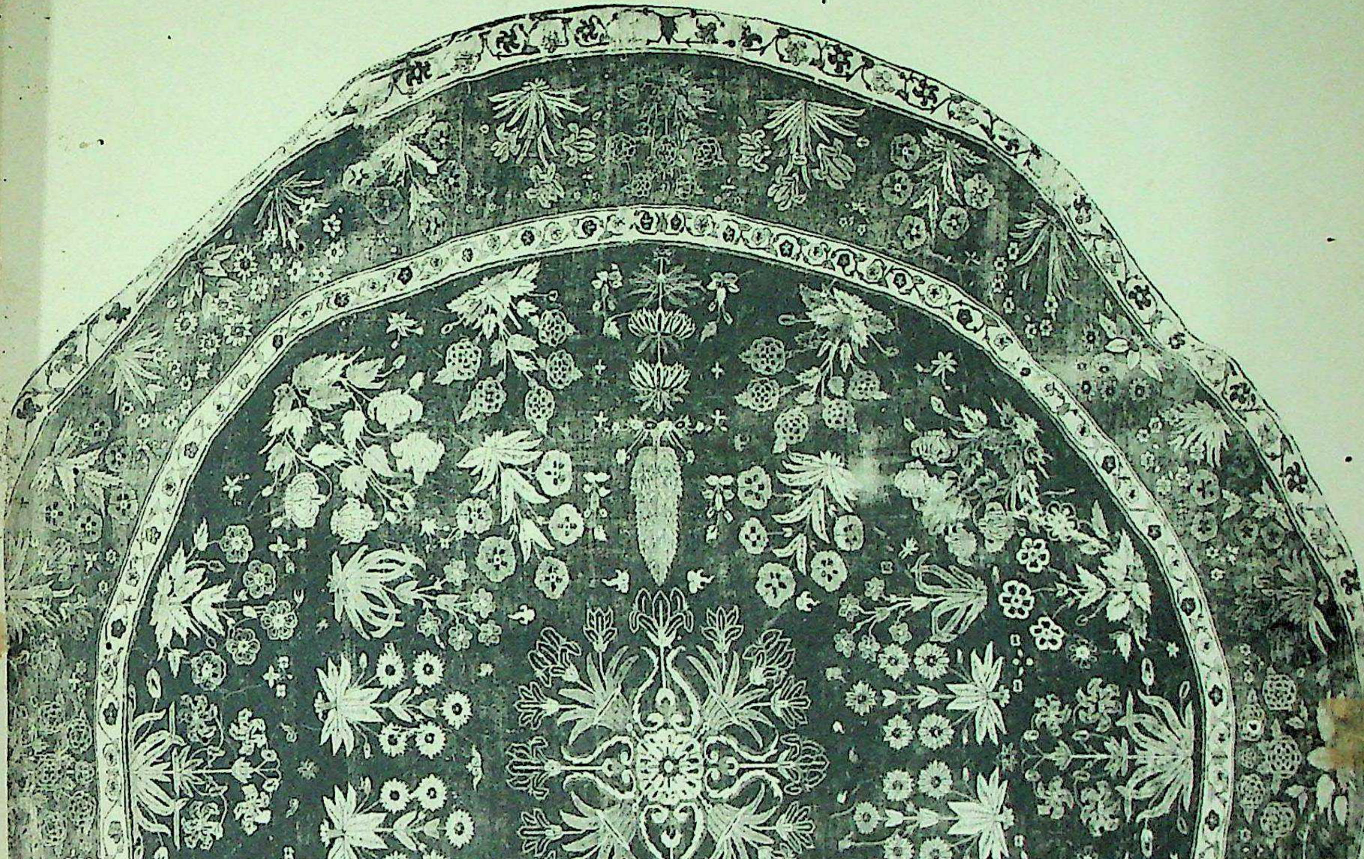
Woollen Pile Carpet. Panjab.



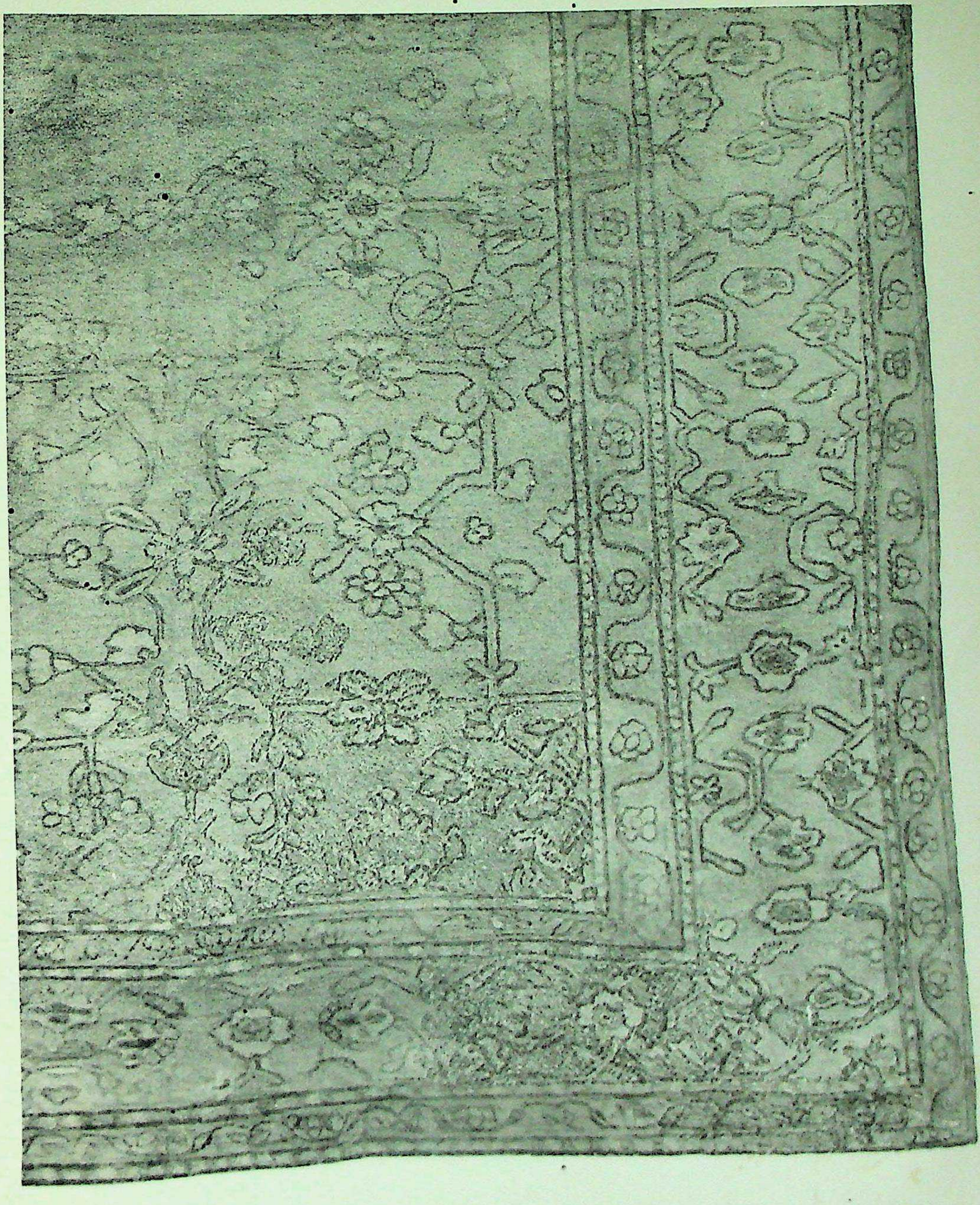
Woollen Pile Rug. Panjab.



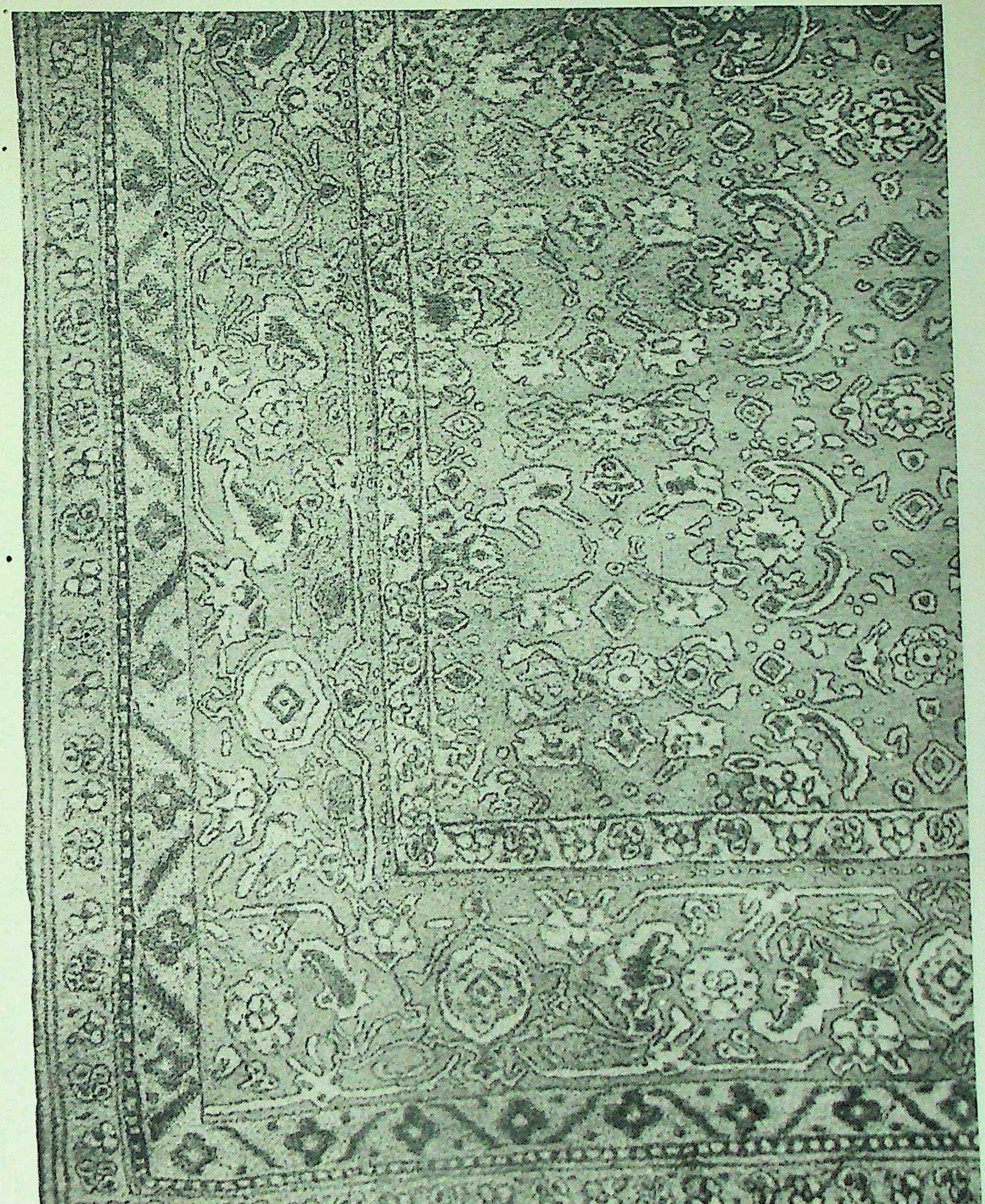
Woollen Pile Rug. Panjab.



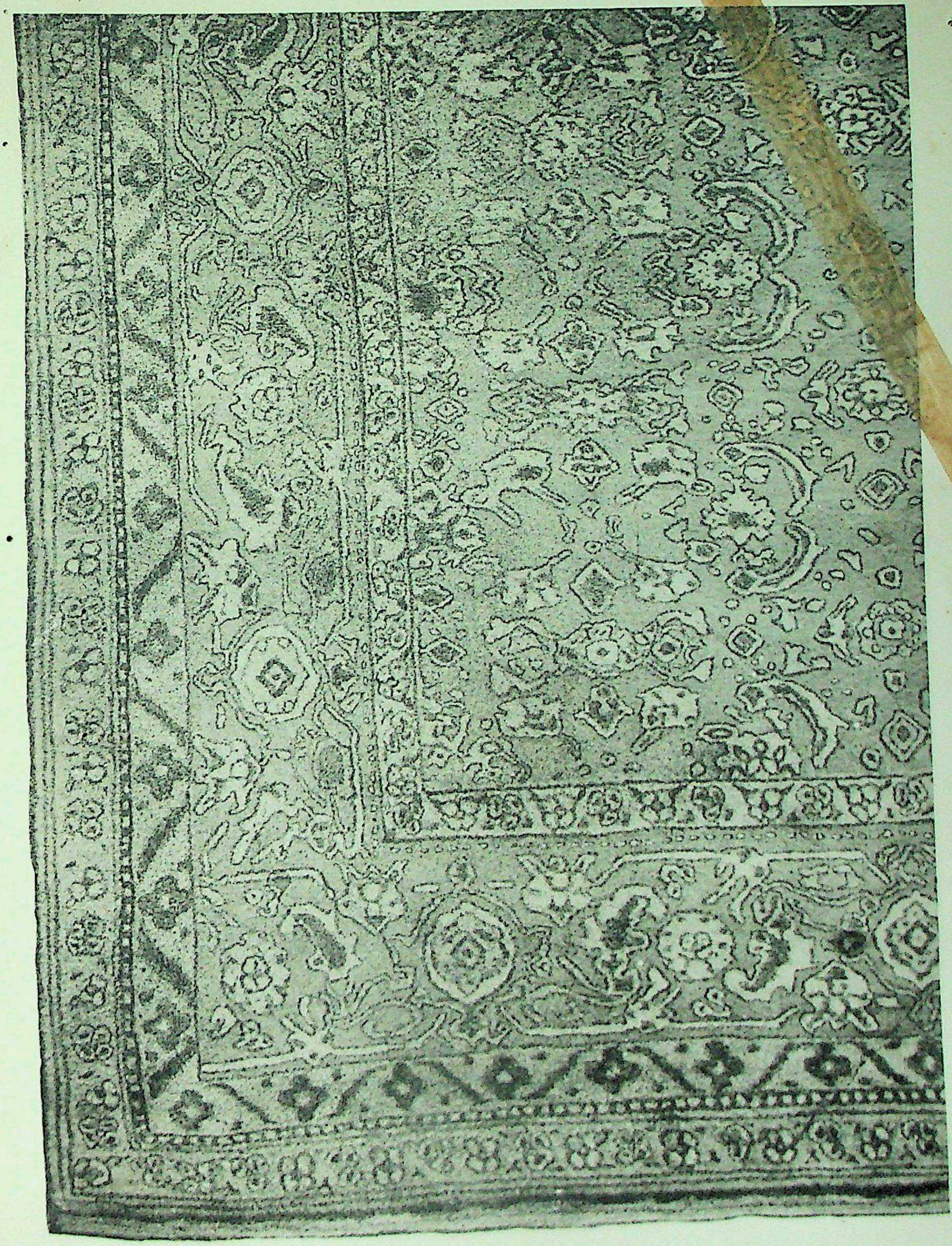
WOOLLEN CARPET. Lahore.



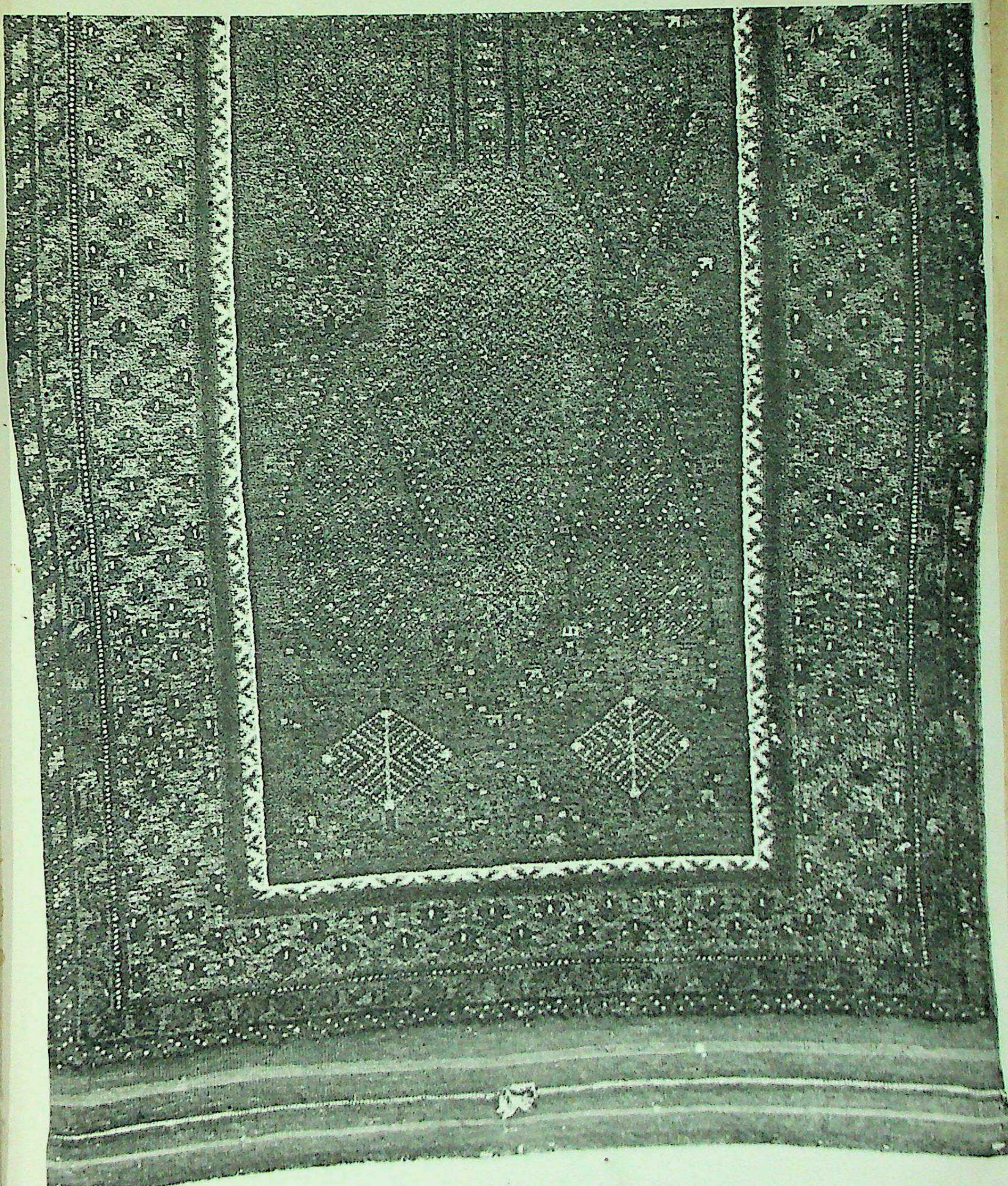
Silk Pile Carpet. Warangal.



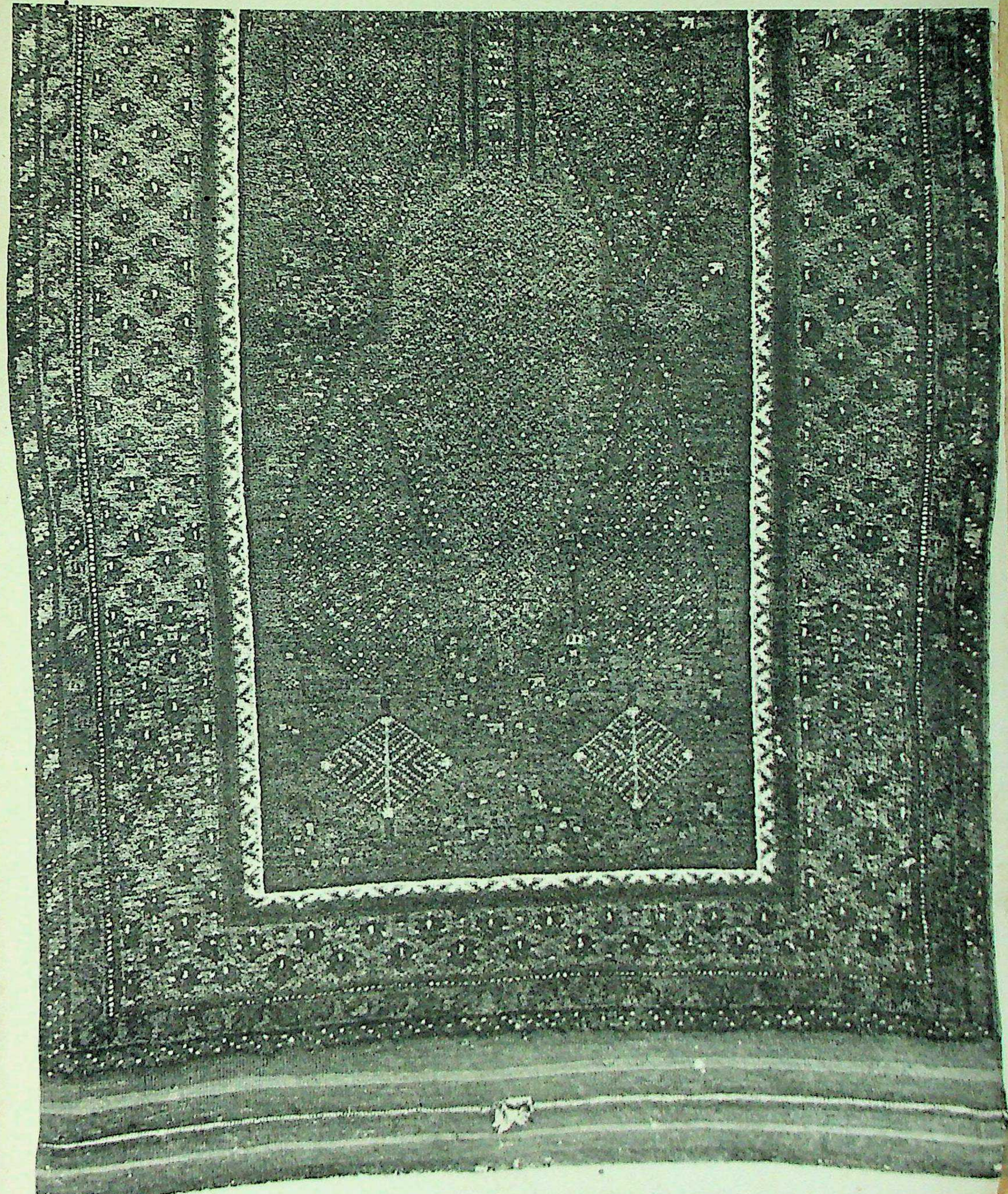
Silk Pile Carpet. Warangal.



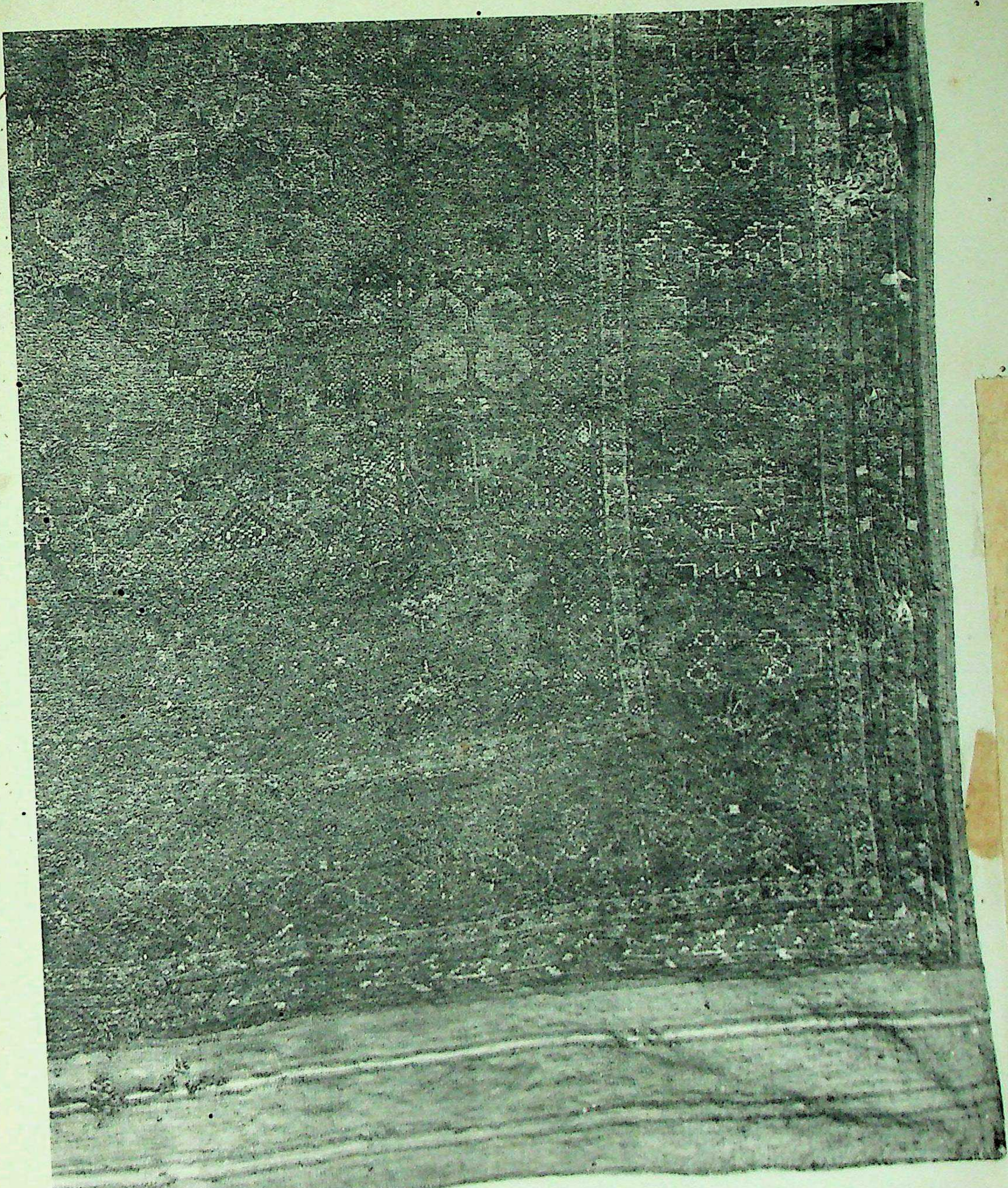
SILK PILE CARPET. Warangal.



WOOLLEN PILE RUG. Afghanistan.



Woollen Pile Rug. Afghanistan.



Woollen Pile Carpet. Afghanistan.

राजकीय संग्रहालय पुस्तकालय, लखनऊ
State Museum Library, Lucknow

CC-0. Agamnigam Digital Preseyation Foundation, Chandigarh